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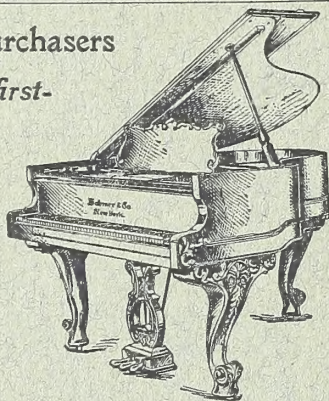
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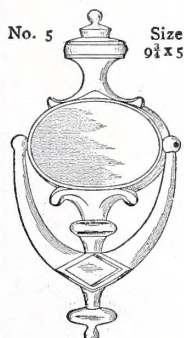
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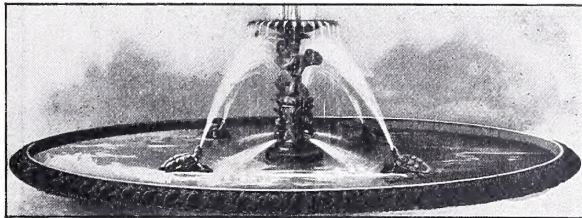
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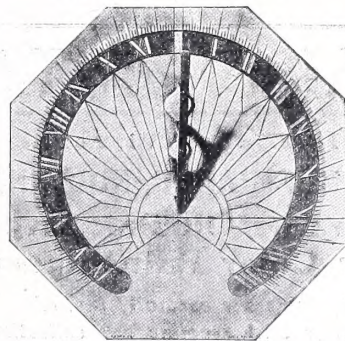
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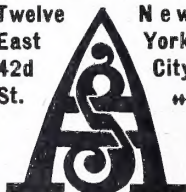
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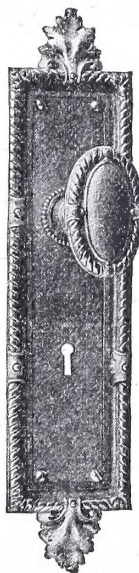
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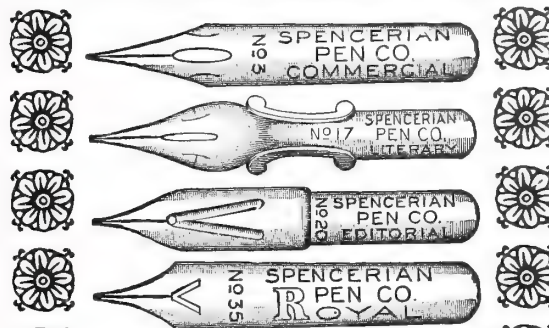
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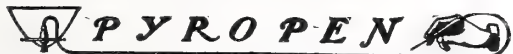
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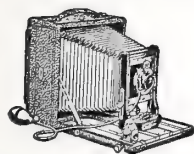
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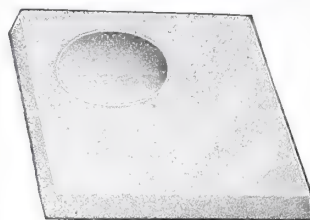
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AD. XVI



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THE STUDIO

A NOTABLE SCULPTOR: ALFRED DRURY, A.R.A. BY A. LYS BALDRY.

WHEN the time comes for the compilation of a detailed history of the progress of British sculpture during the nineteenth century, a special chapter will have to be devoted to the part played by the famous French sculptor, Dalou, in the development in this country of the art of which he was so distinguished an exponent. He came to us some thirty years ago, as so many of his countrymen have at various times, to escape the consequences of his over-strenuous participation in political agitations, and the opportunity of his presence here was seized upon by our more enlightened leaders in art education as one which could be most advantageously turned to account. Soon after his arrival in England he was appointed teacher of modelling in the National Art Training School at South Kensington, on the initiative of Sir Edward Poynter, who was then the head of that institution; and his services as an adviser were also secured by other art schools. Indeed, he became at once a very active worker in the field of art education, a worker, who, by both precept and example, was able to exercise an immense influence over a large number of students, and to direct in a very effective manner their training in the particular form of practice on which, as a consummate master, he was peculiarly able to speak with authority.

What was the effect of the intervention of a man of his vigorous personality and splendid powers in the rather conventional routine of English art teaching can

well be imagined. He awoke in his pupils an amount of enthusiasm and a degree of keen interest in their work far beyond anything that the adherents to the older methods were capable of exciting. There was not only a stimulating novelty in his manner of presenting the dry technical facts of the sculptor's craft, but there was, as well, in his belief in the mission and purpose of



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Alfred Drury, A.R.A.

sculpture a firmness of conviction that was eminently satisfying to youthful aspirants who were seeking the right direction for the future expression of their own ideas. They found themselves, for once, in the closest association with a master mind, in contact with an individuality which was unlike any to which they had hitherto been accustomed; and they were taught to see the traditions of their art in a new light.

As a consequence there came quickly into existence a group of young students of sculpture who, under Dalou's direction, began to show a high sense of artistic responsibility and a firm grasp of executive essentials. Inspired by his example and guided by his instruction, these students brought into British art a fresh note, of which the significance could not be mistaken. As years have gone by they have one by one risen to deserved prominence in their profession, and upon the teaching which they received from the great Frenchman they have built up a notable amount of sterling achievement which has done much to raise the repute of the sculpture of this country all over the world. Each one of them has developed a manner personal to himself; Dalou's training did not produce merely a school of copyists, nor did it lead to

unintelligent repetition of certain processes of execution which he prescribed. He sought rather to induce each of his pupils to think out the problems of his art with real independence, and to realise how the vital principles which underlie all memorable accomplishment could best be applied. That he succeeded is evident enough to us to-day, for we can refer to the work which these men have been doing for nearly a quarter of a century, and we can see in it how appropriately each one has applied the master's precepts.

One of the most distinguished members of this group is Mr. Alfred Drury, who had a longer and in many ways a more definite association with Dalou than any of the other students who were brought under the great Frenchman's influence. Mr. Drury at the time of Dalou's advent in England was working in the South Kensington school. He had come there on the advice of Mr. Thomas Brock, late in the seventies, to continue the artistic training which he had commenced some time previously in the Oxford School of Art; and he had even then fixed upon sculpture as his particular subject. This decision was, no doubt, due in great measure to the inspiration of his surroundings at Oxford: to the stimulating of his æsthetic inclina-



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tions by the atmosphere of a place full of splendid examples of architectural design; but the more immediate cause was his study of the collection of works by Sir Francis Chantrey in the University Galleries. With this collection he became familiar very early in his life, while he was engaged as a choir-boy at New College, and it seems to have aroused in him an ambition which grew steadily stronger as years went on.

That he had not mistaken his vocation was sufficiently proved by his career at South Kensington. He had not long been there before he was recognised as one of the most promising and indefatigable students in the school and as a man for whom a brilliant future could be safely prophesied. His progress was punctuated by many successes; he took the highest award in the National Competition three years running and he gained a number of other prizes during the period of his studentship. From Dalou, who was quick to perceive the reality of his enthusiasm and the greatness of his capacities, he received a full measure of attention, and he knew well how to profit by the hints of a master who was ready to give him just that thorough drilling he desired in both the refinements and the fundamental principles of the art in which it was his intention to excel.

So convinced was he of the importance of his fortunate association with Dalou, and so eager was he to continue it as long as possible, that when his master returned to France he went with him as an assistant and remained for four years in Paris working in Dalou's studio and helping him in the carrying out of some of his most ambitious creations. In this way Mr. Drury secured a wider and more practical experience than mere school training could possibly have given him, and he had the special advantage of commencing his actual career as a worker under the supervision of the same accomplished craftsman who had directed the whole course of his earlier study. He escaped that intermediate period between the routine work of the school and the blossoming out into independent production, a period that to many young artists is a dangerous one because in the first emancipation from the dictation of his teacher the inexperienced practitioner is apt to attempt flights which are impossible to him and to become disheartened by failures which had he known himself better he would have seen to be inevitable. Many men have wrecked a promising career by extravagance of effort in their first few years of independence, and others have seriously delayed their efficient progress by wasting their youthful energies upon



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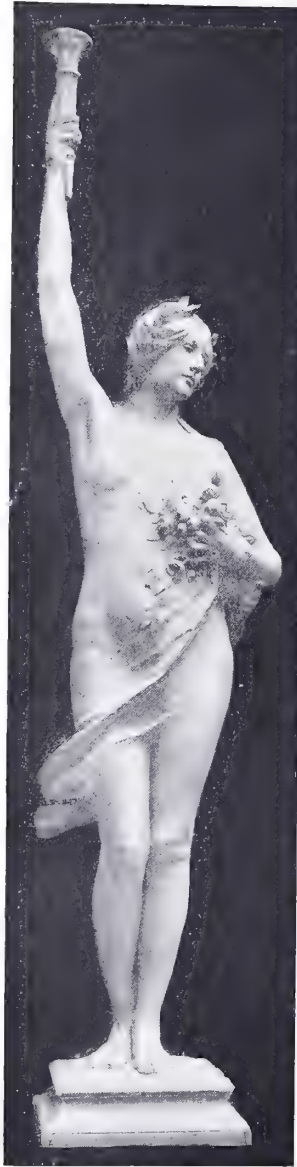
Alfred Drury, A.R.A.

ill-considered strivings to achieve impossibilities which in their maturity they would have had the discretion to avoid.

But Mr. Drury fortunately escaped all these temptations. Instead of being thrown on his own resources before he was sure of himself he was privileged to serve an apprenticeship in a studio where some of the greatest examples of modern sculpture were being brought to completion. Dalou at that time was occupied with several of the works on which his reputation most securely rests—with things like his great group *The Triumph of the Republic* and the *Mirabeau* relief—and his young assistant was able to take an actual part in the shaping of these evidences of his master's genius. That all this implied a great deal of strenuous labour is obvious enough, but labour of this kind accustomed him to the rough side of his profession and taught him what to expect if he was to put his own ambitious conceptions later on into a shape that would be impressive. His conspicuous success in recent years with works on a large scale, and constructively of an exacting order, is assuredly due in no small degree to the thorough experience which he obtained at this early stage of the mechanism of a craft which makes very considerable demands upon the physical powers of the men who follow it, as well as upon their inventive ingenuity.

His first appearance as an exhibitor at the Royal Academy was made in 1885, when he showed there a group, *The Triumph of Silenus*, which he had executed during his spare moments at Paris. This group, which is half life-size, bears very evidently the stamp of Dalou's influence, but it is by no means lacking in the more personal qualities of style and method which have since been developed so distinctively in Mr. Drury's maturer productions. It has a certain richness of treatment which is unusual in the work of English sculptors, a robustness of sentiment and an opulence of form which suggest the youthful exuberance of the designer, but technically

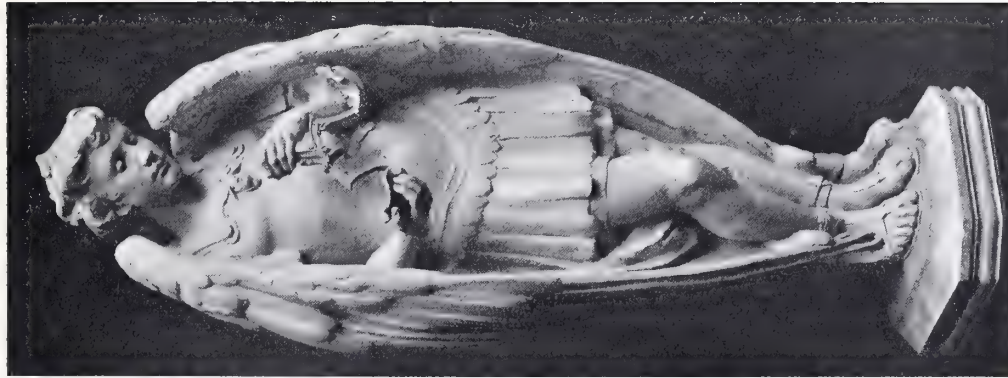
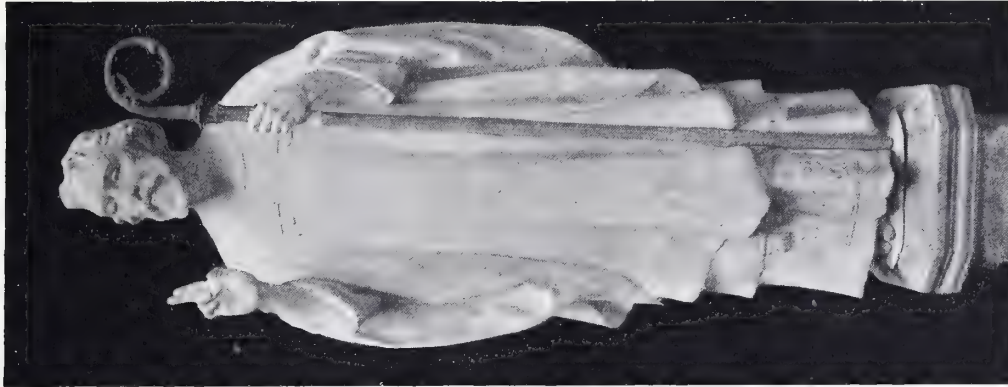
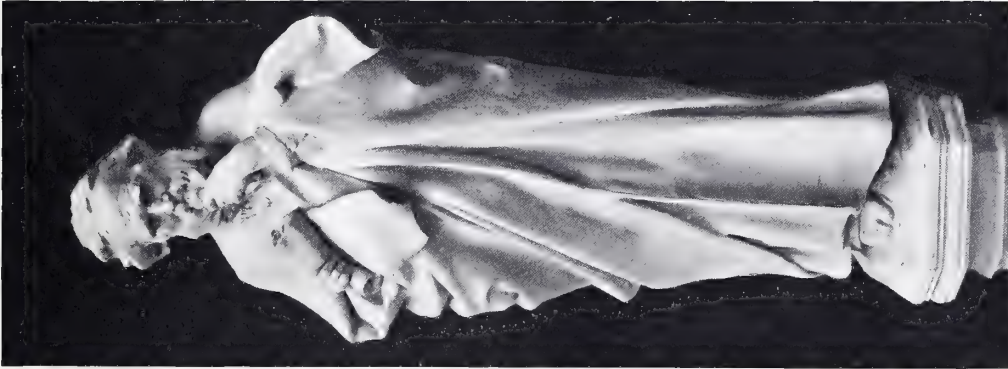
it shows no deficiency of restraint and no tendency towards the extravagance of manner which an artist less soundly trained might have displayed in rendering a subject so susceptible of exaggeration. The material he chose for *The Triumph of Silenus* was terra-cotta, one which presents some exceptional difficulties in management and needs a particular type of technical experience. But these difficulties, as the success of his work proves, he overcame quite efficiently, and he mastered then a medium which has since served him usefully in the execution of many important pieces of decorative sculpture.



BRONZE ELECTRIC LAMP
STANDARDS, CITY SQUARE,
LEEDS



BY ALFRED DRURY



STATUES OF ST. GEORGE, ST. ANDREW, ST. PATRICK, AND ST. MICHAEL
(WAR MEMORIAL, HARROW SCHOOL CHAPEL), BY ALFRED DRURY

The year of his appearance at the Academy saw also the completion of his term of work and study in Paris. He came back to London and for a while was engaged as one of the large staff of assistants in the studio of Sir Edgar Boehm. But this was only a kind of interlude in his career, a temporary expedient for bridging over the intermediate time between his return and the establishing of his reputation as a sculptor to whom important commissions could safely be entrusted. He had not long to wait for the full recognition of his claims, and step by step he has advanced until now he is regarded as one of the chief leaders of a movement which has brought almost unprecedented prosperity to the profession which he follows.

Meanwhile he took care to make the customary appeals for attention by sending works, always interesting and often ambitious, to the periodical exhibitions. In 1886 he had at the Academy two terra-cotta busts, *Fred. Isham, Esq.*, and *James Campbell, Esq.*; in 1887 a bust of *George Cowell, Esq.*; and in 1888 a statuette, *The Genius of Sculpture*, and an ideal bust, *Il Penseroso*. In 1889 he exhibited three things, a bust of *Madame Nordica*, another of *Solomon S. Cohen, Esq.*, which is now in the Westminster Town Hall, and a terra-cotta group, *The First Reflection*, which nine years later he sent to the Dresden Exhibition and sold to Queen Carola of Saxony. Another terra-cotta group, *The Evening Prayer*, appeared at Burlington House in 1890, and was bought for the Manchester Corporation Gallery; and in three following years he was represented by life-sized statues, *Echo*, *Harmony*, and *Circe*, and in 1892 and 1893 by pictures as well, two oil paintings with the titles *He loves me, he loves me not*, and *Daffodils*. His principal work in 1894 was the *Circe* statue in bronze—he had shown it the year before in plaster—and with it he sent a bronze head of *St. Agnes*. Both these were acquired by the Leeds Corporation for the City Art Gallery. An ambitious piece of sculpture, a large relief, *The Sacrifice of Isaac*, followed in 1895; and in 1896 and 1897 two delightful ideal busts, *Griselda* and *The Age of Innocence*, the first of which was bought by the Council of the Royal Academy for the Chantry Fund Collection.



STUDY FOR HEAD OF "EVE" BY ALFRED DRURY
(See Illustration on page 10)

Special mention must be made of one of his contributions to the 1898 Academy, for it was an important example of his work in decorative sculpture, or rather in sculpture which was to be applied to decorative purposes. This was the colossal female figure *Eve*, one of a series of electric light standards to be erected in the city square at Leeds as part of the scheme of decoration which has been carried out there with such marked success. Two more pieces of sculpture for the same place were exhibited in the following year—an elaborately ornate and finely proportioned *Base and Column for Electric Light* and a statue of *Joseph Priestley*. Before the next exhibition came Mr. Drury had

Alfred Drury, A.R.A.

been elected an Associate of the Royal Academy, a distinction he had well earned. His admission to the ranks of the Academy made, however, no difference in the character of the works which he continued to show there. He still kept to comparatively small things, and used his privileges with commendable moderation. In 1900 he showed only a bronze bust, *The Prophetess of Fate*, and a small marble relief, *The Little Duchess*; in 1901, three busts of *Mrs. John Maddocks*, *Alexander McLeod, Esq.*, and *The Hon. Sir John Alexander Cockburn, K.C.M.G.*; in 1902, portrait busts of *T. B. Wood, Esq.*, and *Professor Arthur Schuster*, an ideal bust in marble, *Innocence*, and a model for the Queen Victoria memorial at Bradford; in 1903, a bust of the King for the Town Hall at Warrington, and another of *The late Sir William MacCormac, K.C.B.*; in 1904 a bust of *Lord Masham*, a silver plaquette, *Gracie*, and a bold and effective *Keystone for the Building of the Royal London Friendly Society*; and last year a bust of *The late Dr. John Hopkinson*, a bronze head, *The Spirit of Night*, a *Study for the Statue of St. George*, the head of a full-length figure designed for erection at Clifton College, and a panel symbolical of *The Fine Arts* for the pedestal of the Queen Victoria Memorial at Wellington, New Zealand.

Besides these Academy contributions there have been at other galleries many things which can be counted among his greater successes. At the New Gallery he has been represented continuously since the first exhibition there, and always by work which has done him justice — for instance, by such memorable efforts as the *Gipsy Maiden* (1889), *Inspiration*, and *Guido* (1890), and the bronze relief *My Queen* (1896). Even as an exhibiting artist

he has shown a great amount of industry and has been responsible for quite a large series of productions which have a right to be remembered. The quality of his work has always been excellent, and as his powers have ripened the beauty and dignity of his style have become more evident, and the fertility of his invention has been displayed more and more persuasively.

And yet what he has exhibited is by no means the greater part of what he has done. Indeed, it would be almost true to say that the bulk of his exhibition pieces have been executed in the spare moments of an exceptionally busy career. For a long while past his studio has been full of big things, memorials, decorative objects on a large



BRONZE KEYSTONE, LONDON FRIENDLY SOCIETY'S OFFICES, FINSBURY SQUARE

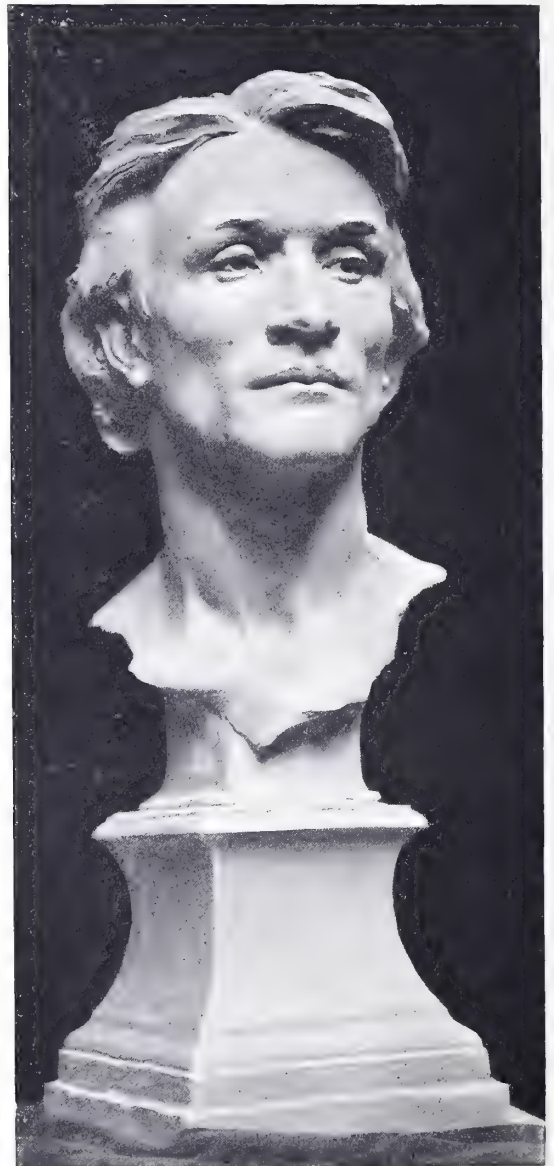
BY ALFRED DRURY

scale like the Leeds lamp standards, and vast groups of sculpture destined to occupy prominent positions in buildings the architectural importance of which has made necessary the provision of special ornamental features. In the decorative direction he has found ample occupation for his rare faculties as a designer and for his exceptional skill in dealing with sculptured ornament that has to take its right place in association with architecture. He has an admirably correct instinct for what is needed to make the alliance between the sculptor and the architect of advantage to both, and to the recognition of this instinct has been due the steady and still increasing demand for his services. Moreover, he is known to have an expert knowledge of the way in which different materials should be handled—his early insight into the somewhat complicated technicalities of terra-cotta modelling, for instance, has been of great value to him—and the architect naturally feels confidence in the sculptor who can vary his methods to meet particular exigencies.

Quite a long time has elapsed since he produced his first notable effort in architectural sculpture, a set of terra-cotta spandrels with figures in high relief for the front of a coach-builder's establishment in the Hammersmith Road, and it is some eight years since he executed the much-praised series of allegorical terminal figures, representing *The Months*, for the terrace of a garden in the West of England. More recently he has done much more work of the same type, and always with the happiest combination of sterling originality and dignified taste. Perfunctoriness or careless concession to stock conventions have never marred his achievement; there is nothing in the series of his decorative essays which his admirers could regret or condemn as unworthy of him. Even when the work in hand may have seemed comparatively unimportant he has kept consistently to a really high standard, and has done his best with what other men, less capable or less conscientious, might have despised as indifferent opportunities. Now he is reaping his reward for all his devotion to the higher principles of his art, for he has gained a real mastery over the vital essentials of the branch of decoration in which he finds his best chances, and when he is confronted with a great possibility he does not fail to profit by it to the utmost.

Nothing shows this better than the series of colossal groups of figures which he has just completed for the new War Office building in Whitehall. Here, indeed, he has had an opportunity that would have been hailed with enthusiasm by one of

the great mediæval sculptors, an opportunity which would induce the man with a high sense of responsibility to put forth his fullest energies to attain a monumental result that future generations would acclaim as the achievement of a master. Mr. Drury, as might have been expected, has risen to the occasion and has gone further than he ever has before both in thought and practice. He has, with a discretion that cannot be too heartily commended, avoided the merely obvious without falling into the mistake of being too abstruse in his symbolism. The figures tell their story frankly



STUDY FOR HEAD OF
ST. GEORGE (WAR MEMORIAL,
CLIFTON COLLEGE)

BY ALFRED DRURY



"THE LITTLE DUCHESS." LIFE-
SIZE RELIEF IN MARBLE BY
ALFRED DRURY

Alfred Drury, A.R.A.

enough, but the story they have to tell is no triviality, but something with dramatic force and a convincing moral. The dignity of the artist's conception is as impressive as the strength with which he has attacked the technical problems presented by a piece of work so complicated and so exacting in its demands upon his knowledge of construction and his capacity for overcoming mechanical difficulties. Nowhere can he be said to have failed to show himself equal to a task which was calculated to test him severely, and his success is all the greater because it has been attained under conditions which might well have excused many deficiencies.

One thing that is very evident in these War Office groups is the manner in which he has given free rein to his imagination in selecting the subjects which the figures have been designed to illustrate.

For this type of symbolical sculpture there are rules prescribed by custom and long usage, fixed conventions which are not infrequently held to be good enough to guide the modern worker, simply because they have served his predecessors for many generations. He is supposed to confine himself to recognised formalities, and in a large number of instances he is not, it must be admitted, any too anxious to put himself to the trouble of seeking out new forms of expression. For one thing, his clients who claim his services are quite disposed to be satisfied with the sort of work to which they are accustomed, and ask only that the stock things he gives them should be executed with sufficient skill. For another, the repetition of the old ideas, with, perhaps, some slight modifications which will pass as new readings of the familiar stories, is easy to manage, and imposes no tax upon his inventive capacities. Only the conscientious artist who finds pleasure in thinking things out for himself and rebels against stereotyped modes of expression would exert himself to do for his own satisfaction what the people for whom at the moment he is working do not specially demand of him.

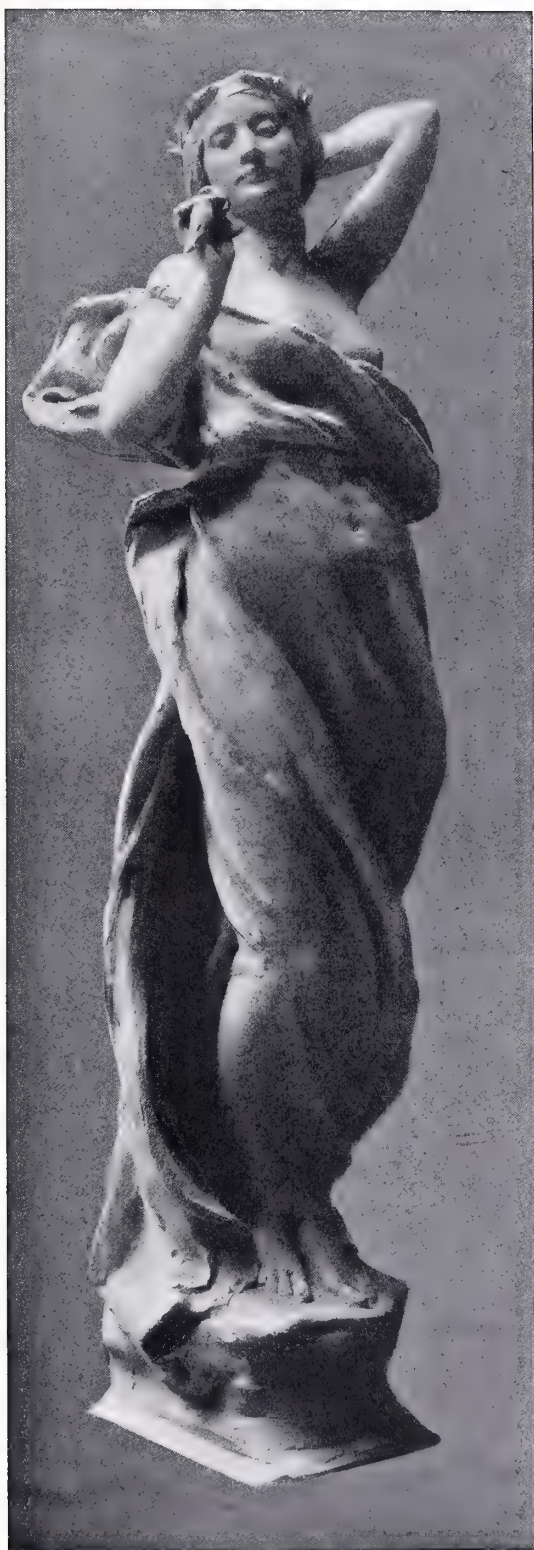
But Mr. Drury happens to be a conscientious artist, and a man with ideas besides. So he has sought,

not with any wilful intention to be unlike everyone else, but sincerely and in fulness of conviction, to prove that departures from ancient tradition can be made without straying into extravagance or losing the monumental quality which should be his special aim. He has avoided the theatrical taint with memorable discretion, and yet he has found in the subjects suggested by the purpose to which the building he has adorned will be applied ample inspiration for sculpture which embodies the vital points in the drama of Peace and War. Each of the figures and each of the groups signifies something that is nobly imagined and finely thought out; each is an independent and original conception; and yet each one takes its proper place in the story which the whole series sets forth, and takes it as rightly as the work itself agrees with the architectural design



BUST OF SIR WM. MACCORMAC

BY ALFRED DRURY



"SPRING." LIFE-SIZE MARBLE
FIGURE. BY ALFRED DRURY
(CITY GARDEN, AUCKLAND, N.Z.)



WAR MEMORIAL IN BRONZE (CLOISTERS, NEW COLLEGE, OXFORD)

BY ALFRED DRURY

Indeed, this is, perhaps, the greatest merit of Mr. Drury's achievement here: that in producing magnificent sculpture he has not forgotten that the object of his effort was to be the completing and enhancing of a piece of well-proportioned and impressive architecture. He has sacrificed none of his own individuality, none of his personal sentiment about his art, and certainly none of his admirable vigour of technical practice; but he has not forced his contribution to the general effectiveness of the building into an excessive prominence which would be inartistic because it would imply on his part a lack of a due sense of proportion. His discretion as a designer is not more worthy of praise than his strength of craftsmanship. The large and certain modelling of the heads and limbs; the breadth and firmness of the draperies, magnificent in their quality of massive light and shade, and yet perfectly elegant and easy in their flow of line; the rhythmical adjustment of forms and masses—all are imposing in their masculine power, and yet all are restrained and kept in proper subjection by a sense of refinement and a love of beauty which deserve no ordinary degree of commendation.

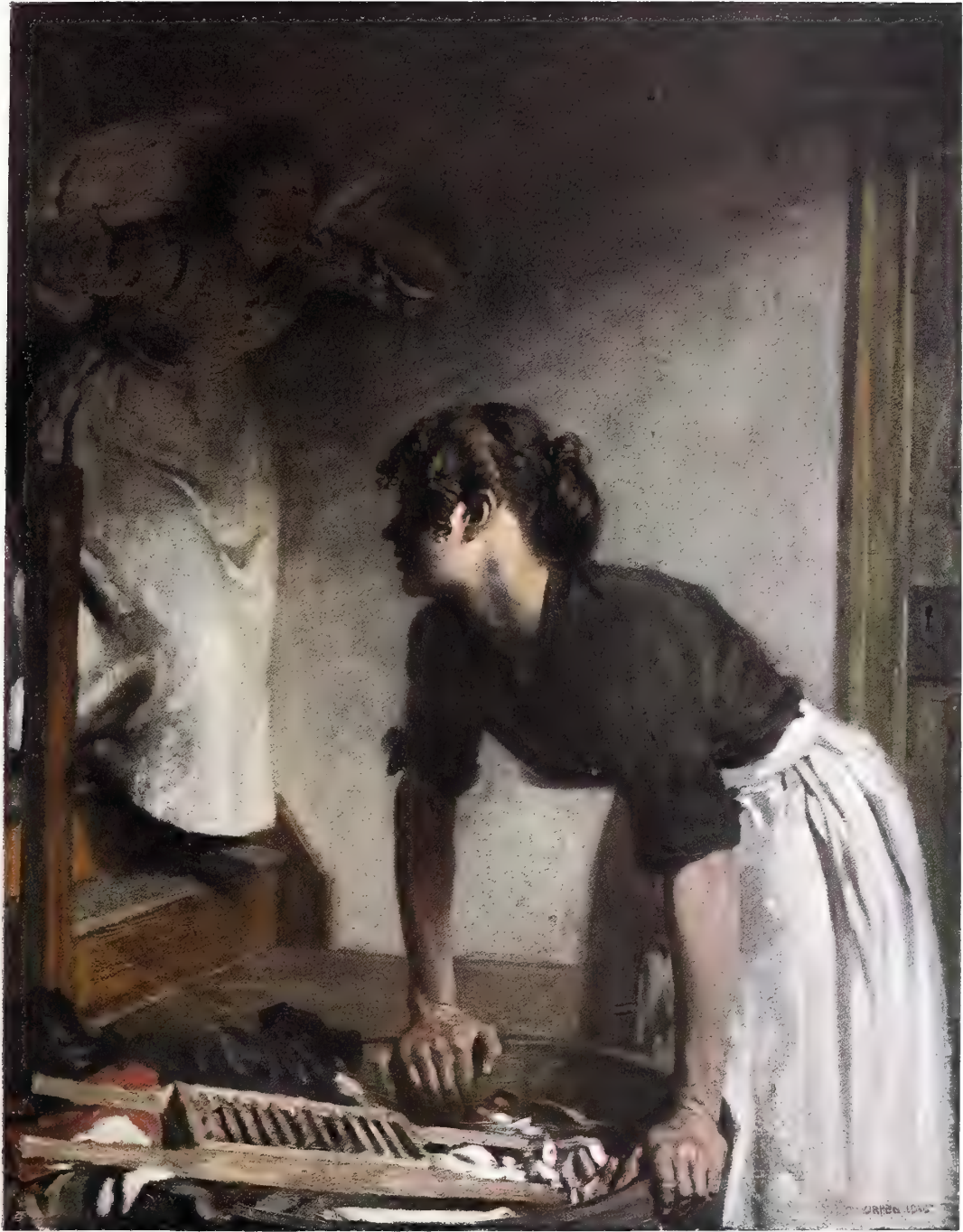
But, after all, Mr. Drury's success is but the logical outcome of his use of his temperament and his training. He has progressed stage by stage, building always upon the knowledge which he has steadily gathered in many directions, and using his successive experiences to widen his view, and to enlarge the scope of his activity. There has been no turning back in his career, no slackening of

his determination to obtain a grasp of those vital matters which count for so much in the equipment of an artist. He has never worked simply for the moment; whatever he has done has been invariably in the nature of a preparation for something later on. In this, his latest and, in many respects, his most ambitious effort, we see the result of years of consistent striving to realise ideals which were implanted in his unusually receptive mind at the most receptive period of his life; and we see, too, the development of capacities, always great, which have been guided constantly by an influence that has never waned. And even more can we perceive what we are justified in expecting in years to come from an artist who already has attained such a mastery over his craft.

INDEPENDENT BRITISH ART AT MESSRS. AGNEW'S.

THOSE who are seriously interested in the welfare of British art cannot fail to have noticed with gratification a growing appreciation during the last few years of the work of artists who are subject neither to conventionality nor officialism, who desire freedom of expression unfettered by any consideration beyond that demanded by the dignity of their art.

In dealing with such work as this, however, it is necessary to examine very carefully the motive which inspires it. The very freedom we have mentioned has its obligations, its dangers, and its temptations. If it is used to develop and maintain



"THE WASH-HOUSE." FROM THE OIL PAINTING BY W. ORPEN.
(By Permission of Messrs. Fine Art Co. Ltd.)

Independent British Art at Messrs. Agnew's

the highest artistic truths, to express the loftiest ideals of an artistic mind, if it enables an artist to give expression to the best that is in him, then indeed is this freedom something to be desired. But if, on the other hand, it is made the means of imposing upon the public the eccentricities of individuals who, lacking the true artistic sense, strive to attract notice by absurd if clever perpetrations, then it cannot be too strongly deprecated. Such individuals abuse their freedom and thereby expose to ridicule the art they profess to serve.

It is not, however, with this latter class of picture that we have to deal in this article. The exhibition now being held in Messrs. Agnew's Galleries forms an epoch in the annals of British art of to-day. There is nothing revolutionary in its character, but it is the natural outcome of a vigorous phase of modern art which has been steadily developing during the last twenty years and now shows itself in an unexpected but none the less influential quarter. Here we have some of the finest examples of modern painting as exemplified by the more advanced forms of artistic thought. They are drawn from no particular

clique, but many of the artists represented are prominent exhibitors at the New English Art Club and the International Society, while others are associated with the Scottish Schools, and one or two come from Ireland. In addition to these there are to be found others who are doing strong and independent work, but who fail to obtain the recognition they deserve, simply because the public have not had opportunity to become familiar with their work; and by including examples of these lesser-known men, the promoters of the exhibition have shown themselves unbiased in their judgment and determined to make the collection as complete as possible.

In judging the exhibition as a whole, one is impressed by the absolute sincerity of the work. Here we have men who take their art very seriously, men who have something to say, and who say it each in his own individual manner. They represent a living force, which has steadily raised itself above the trammels of convention into the healthier atmosphere of individual freedom. These are the men from whom we may expect much, and it is by such works as theirs that posterity will judge



“THE LOST PATH”

BY HENRY TONKS

Independent British Art at Messrs. Agnew's

British art of the present age. That they have not in many cases received the appreciation they deserve is not remarkable, for that has too often been the lot of the true artist; and it is not altogether to our credit that some of these men have already been honoured abroad, while in their own country they have attracted but little attention outside a very select circle. It is encouraging, however, to find that the public are beginning to realise the fact that the highest forms of art are not always to be found on the walls of the great popular exhibitions; that there are able painters among us whose work would be out of place in such collections, because their art would have nothing in common with its surroundings. We have substantial proof of this awakening in the genuine interest aroused by the exhibitions of the International Society and the great success of the Whistler show in London last year.

It would be rash to affirm that all the artists represented in Messrs. Agnew's exhibition will one day be accepted as great masters, but we do believe that they exemplify the most healthy phase of modern British art, and for that reason they deserve every encouragement.

The title of "Independent art" is a happy one, but it would hardly be true to say that none of these "Independents" owe anything to the great masters of the past. It would, indeed, be difficult to find a painter who has not in some degree a leaning towards one or more of the various schools. The influence of the Venetians, the Flemish and Dutch painters, the men of Fontainebleau, or even the Japanese, will always show itself so long as the great masterpieces of the past exist. And this is as it should be, provided the artist does not slavishly imitate his master, but with true artistic discrimination selects and adapts those qualities which assist him

most in the working out of his own individuality. And it may be truly said of the men we are discussing here, that, whatever influence they may have come under, each has instilled into his work that personal note which distinguishes it from the work of any other artist, either of to-day or of yesterday.

As we cannot deal here fully with the many admirable works in this interesting collection, we propose to limit our attention to a few of the more important. One of the most remarkable and certainly the most serious picture in the exhibition is Mr. Charles Ricketts's *Betrayal*. Intensely dramatic in feeling, but devoid of any suggestion of sensationalism, the artist has treated this oft-repeated subject in an entirely new and original manner. Against a dark mysterious sky of bluish tone the full-length figure of Christ is seen standing in the foreground. By His side kneels Judas giving the kiss of betrayal on His hand. To the right is a group of men bearing lighted torches,



"AN EAST LOTHIAN VILLAGE"

BY JAMES PATERSON



"L'ENTENTE CORDIALE."
BY JOHN LAVERY

Independent British Art at Messrs. Agnew's

while on the left in the distance is seen the running figure of the young man who "left the linen cloth and fled from them naked." Adding to the dramatic effect is the range of moonlit hills on the horizon. One of the most striking points of this remarkable picture is the strong resemblance between the features of the two principal actors in the scene, and it would be interesting to know if, according to the authorities in these matters, the artist is justified in introducing this likeness. The drawing and posing of these two figures are full of expression, while in the general treatment of the subject Mr. Ricketts shows boldness of imagination tempered by self-restraint. This picture will doubtless attract considerable attention during the exhibition.

The virile and almost heroic note that has marked some of Mr. William Strang's recent paintings is to be



"LA BELLE ANTONIA"

BY CHARLES CONDER



"LES MOMENTS MUSICAUX"

BY C. H. MACKIE

observed in his canvas *Super-time*, of which we have been permitted to give a reproduction in colour. Large in conception and executed with the intense earnestness characterising all this artist's work, whether in painting or etching, it is one of the most imposing pictures in the exhibition. The treatment of the simple scene depicted is broad and vigorous, and the artist aptly expresses the poetry of humble life. The colouring is strong and warm, but not in the least aggressive, the blue of the tablecloth and the brown of the man's vest showing depth and quality. *The Bathers*, a smaller work by the same hand, is softer in colour, and not so realistic in treatment.

Mr. C. H. Shannon's

Independent British Art at Messrs. Agnew's

work always repays attention, for it bears upon it the mark of earnest thought and careful study. By sheer ability and a certain distinction of style he has worked his way into the foremost rank of present-day artists; and, being still a young man, his future is anticipated with considerable interest. *Tibullus in the House of Delia* displays all his best qualities, including admirable composition and a fine feeling for the disposition and harmonising of rich mellow tones. Conceived in the spirit of the old masters, it has a distinct Venetian tendency, both in colour and general arrangement, and its decorative qualities are of a high order. Mr. Will Rothenstein's fine picture recently exhibited at the New English Art Club is surpassed by his work of a similar nature at



"AT THE WINDOW, MOONRISE"

BY ROBERT BURNS



"THE NEWHAVEN FISHWIFE"

BY ALEXANDER ROCHE

Messrs. Agnew's. It is called *Jews in the Spital-fields' Synagogue*, and as a study of Jewish character is worthy to rank with Josef Israël's famous *Old Pedlar* at Amsterdam. On the earnest faces of the three poor old men at prayer, with their blue praying shawls thrown about their shoulders, is written the tragedy of their long-suffering race. The subject is treated with that lofty simplicity and reticence we are accustomed to find in Mr. Rothenstein's work, and it is undoubtedly one of the most successful and impressive pictures he has yet produced.

Though Mr. Lavery was born in Ireland he received some of his art training in Glasgow and is usually associated with that school. He is well represented in this exhibition by a charming three-quarter-length

Independent British Art at Messrs. Agnew's

portrait of a lady holding a dog. This picture, bearing the title *L'Entente Cordiale*, shows to advantage all those qualities which stamp the artist as one of the most distinguished portrait-painters of our time. That he is a master of technique is especially obvious in the skilful handling of the shot-silk dress. The colour scheme, an arrangement in violet and gold, is interesting and agreeable, while the posing of the figure is natural and unaffected. The second work by the same artist is a portrait of a young girl seated holding a cat. Though not so important as the *Entente Cordiale*, it attracts by its simplicity and freshness.

Summer-time, by Mr. Wilson Steer, is one of the most successful canvases this intensely individual artist has produced. From a decorative point of view it is an admirable achievement, and the figure possesses a certain touch of piquancy which adds greatly to its attractiveness. The delicate shades of the pale-green dress are enhanced by the deeper tones of the creeper which forms an ex-

cellent setting, while the sunlit field in the background adds to the general impression of a bright midsummer day. The painting is direct and forceful and the brushwork free and strong. Equally successful is Mr. William Orpen's *Washhouse*, of which we give a coloured plate. This picture displays undoubted skill in the handling of deep, warm shadows and the subtle gradation of tones. The colouring is rich and of fine quality, but perhaps the most striking feature of this excellent work is the treatment of the figure in the foreground. Both as regards the drawing and colour it is skilfully executed, while the artist has cleverly overcome the difficulties due to the awkwardness of the pose.

Mr. Charles Conder's *La Belle Antonia* can hardly be said to show the high decorative qualities we are accustomed to look for in the work of this artist. It exhibits, however, all his fine feeling for colour, the blue and pink of the lady's dress and the red tunic of the man being especially fine in quality. The flesh tint is not very agreeable



"BY THE ARRAN SEA"

BY CHARLES SIMS



"SUPPER TIME." FROM THE OIL PAINTING BY WILLIAM STRANG, A.R.A.

(By Permission of Messrs. Thos. Agnew & Sons.)

Independent British Art at Messrs. Agnew's

and somewhat detracts from the charm of the picture. Mr. Sims is represented by a breezy little painting called *By the Arran Sea*, showing a lady in a white dress and hat standing by a sea of the deepest blue which forms an effective background. The painting and posing of this figure are admirable, but the attitude of the little boy in the foreground rather gives the impression of a photographic snapshot. The broad and vigorous brushwork is quite in sympathy with the feeling of freshness and open air suggested in the picture. Mr. Robert Burns, whose work is not often seen in London exhibitions, sends a good picture, called *At the Window, Moonrise*. A young lady is gazing out of a window on to a broad moonlit river. The colour scheme is effective—grey founded on variations of purple, green, and gold; and the flesh tints and the reddish hair are

repeated in the ball of wool on the window seat, and on the Japanese fan. It is a successful attempt to realise the mystery and beauty of the gloaming, rendered even more elusive by the rising mists.

The exhibition contains several fine examples of landscape art, prominent amongst them being Prof. Fred. Brown's *On the Wye*. It is unquestionably a fine achievement and one which cannot fail to enhance the reputation of the artist. In some respects it is reminiscent of Cecil Lawson, but without the strong Barbizon influence which often showed itself in that artist's work. Prof. Brown's picture is entirely English in feeling and character, and if only for that reason it would be interesting. But besides this it reveals many rare qualities. Poetic in sentiment and full of light the scene vibrates with atmosphere. Another excellent landscape is Mr. James Paterson's *East Lothian Village*. The little

town drowns in the heat of a summer sun which steeps the ancient bridge, the white-washed houses and red-tiled roofs in warm amber. Crowning all is the village church, half in shadow, standing clear against a moving sky with rifts of blue amongst the clouds. Admirable in composition and general treatment, this picture is characteristic of the artist's best work. Mr. E. A. Walton also sends a good landscape.

Mr. Henry Tonk's harmonious and attractive picture, *The Lost Path*, has much to interest the lover of English landscape. The figures in the foreground are not only well drawn, but they are also placed in the picture with due consideration for the balance of the composition. But the chief beauty of the work lies in the landscape, evidently painted in the neighbourhood of Poole Harbour, which is seen beyond, bathed in sunlight. The impression of distance is well conveyed, and the



A SKETCH FOR THE PICTURE
"L'EGLISE ST. VULFRAN, ABBEVILLE"

BY ALEXANDER JAMIESON.

Independent British Art at Messrs. Agnew's

painting of the sky is especially good. *Stirling Bridge*, by Mr. W. Y. Macgregor, and *A Party of Emigrants from the Hebrides*, by Mr. William M'Taggart, are both admirable works, and are interesting from the fact that these painters are not as well known outside their own country as they deserve to be, though Mr. M'Taggart has a high reputation in Scotland as an exceedingly able and individual artist. Mr. Alexander Roche's work represents another phase of Scottish art, and his *Newhaven Fishwife* displays many excellent qualities; while Mr. C. H. Mackie in his picture, *Les Moments Musicaux*, has successfully mastered the difficulties of lighting and composition which the subject presents.

Mr. Alexander Jamieson's *L'Église St. Vulfran, Abbeville*, is an admirable example of the poetic treatment of architecture.

The subject is rendered with strength and freedom, and well conveys the impression of height and dignity. None of the details of the architecture have undue prominence, each being given its legitimate value in the general scheme. Two water-colours by Mr. H. B. Brabazon show to advantage the grace and simplicity of his art, his sensitiveness to colour and beauty of expression. Other artists whose works should be mentioned are Mr. A. W. Rich (who sends two very fine drawings), Mr. A. D. Peppercorn, Mr. Austen Brown, Mr. Walter Sickert, and Mr. Francis E. James.

Sufficient has been said to show that the exhibition is one the importance of which cannot be overrated. The question not unnaturally suggests itself—what will be the position of these men twenty years hence? will any of them be deemed worthy to be mentioned with the great masters? Such question it is of course impossible to answer, but

the exhibition cannot fail to be otherwise than beneficial to the best interests of modern British art. If it enables even one artist to obtain during his lifetime the recognition so often withheld until after death it will have served a good purpose. But we think it will do more than that. It will give a stimulus to the art of this country, and it will encourage some of the men who have not yet "arrived" in their endeavour to faithfully follow the dictates of true art, and in so doing to give expression to what is best in themselves.

In conclusion, we have to acknowledge the courtesy of Messrs. Agnew, who have permitted several of the more important works in the exhibition to be reproduced in this article.

E. G. HALTON.



LANDSCAPE

BY E. A. WALTON



"SUMMER-TIME." BY
P. WILSON STEER



"ON THE WYE." BY
PROF. FRED. BROWN

Otto Prutscher

OTTO PRUTSCHER: A YOUNG VIENNESE DESIGNER OF INTERIORS. BY A. S. LEVETUS.

EVERY year the professors at the Vienna School of Applied Art (Kunstgewerbeschule) send into the world a few of their students of both sexes, armed with sound knowledge and endowed with true artistic feeling, who are thus fitted for the battle of life which lies before them. Since the re-organisation of the school some seven years ago, many of the students have made their way in the world, and one of the most prominent and promising of them is Otto Prutscher. He was one of the first to receive his training under the new system, and was fortunate in having Professor Matsch and Professor Josef Hoffmann as his teachers.

Those who know Hoffmann's scholarly work—if the word scholarly may be used in art and architecture—know what to expect of his pupils. Sound students in every sense of the word, they are filled with the same enthusiasm as their master, who, from the moment he entered on his professorship, has imbued those under his care with his own ideals—to search for the best, and to find it in the good, the noble, the true. He encourages individuality in his pupils and has no desire to see them ape his style. No one recognises more than he the value of true individuality. Otto Prutscher has drunk deep of his master's knowledge; but at the same time he is no mere copyist—his ideals are his own and he seeks their attainment in his own way. He possesses a clear, sound judgment; he knows what lies before him, and endeavours to create for himself. He never goes into extremes, for, spite of his youth—he is only twenty-six—he never lets his fancy outrun his wit.

It is always good to have an opportunity of seeing many works by one man: one can better realise his capabilities and the direction of his mind. Having seen many electric lamps, crystal and bronze bowls, and other works of art designed by Otto Prutscher at the establishment of Messrs. Bakalowitz and Sons, Vienna, who, by employing young talent to design their objects, have done much to encourage the new movement, I was glad of the further opportunity offered me to visit the exhibition of furniture and modern art at the Horticultural Society's premises, so as to be able to judge of the young architect's work in other directions. I speak of him as an architect, because the term is no longer restricted to the man who designs the structure of a building, but is applied to the designer of interiors and—on



GARDEN GATE

DESIGNED BY OTTO PRUTSCHER
EXECUTED BY HUTTER & SCHRANZ

Otto Prutscher



TEA-ROOM

DESIGNED BY OTTO PRUTSCHER, EXECUTED BY PAUL DONATH



FURNITURE EXHIBITION, VIENNA
ENTRANCE HALL

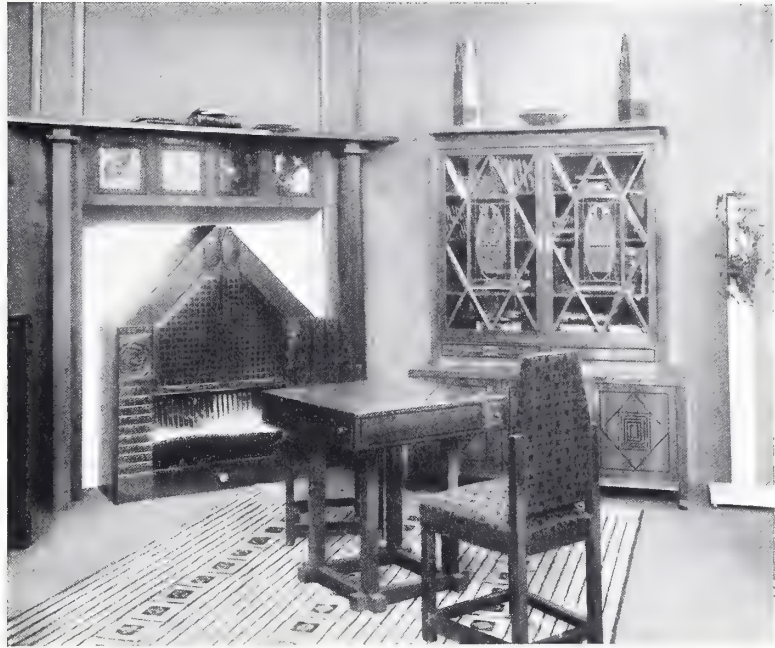
ARRANGED BY O. PRUTSCHER, EXECUTED BY F. ERLER
WICKER FURNITURE BY PRAG RUDNIKER

Otto Prutscher

the Continent, at all events—to the designer of all those objects which go to the making of a home. The aim of this exhibition, which is now an annual one, is to show that it is possible to produce really good modern furniture and other household articles at a moderate price. The manufacturers, upon whom the realisation of this possibility largely depends, are beginning to see the necessity of employing real, capable men endowed with a sound understanding and good taste, instead of employing haphazard men who, because they have seen modern wares, think that by copying a bit here and a bit there, and giving a good lump of decoration as overweight, they are in the “know.”

Most of the interiors were designed by Otto Prutscher, who, moreover, arranged the whole ex-

hibition, which was a large one divided off into several rooms. The entire arrangement was a happy one, and Prutscher deserves much praise for this, his maiden effort, and it is to be hoped that



SMOKING ROOM IN ITALIAN ACACIA

DESIGNED BY OTTO PRUTSCHER



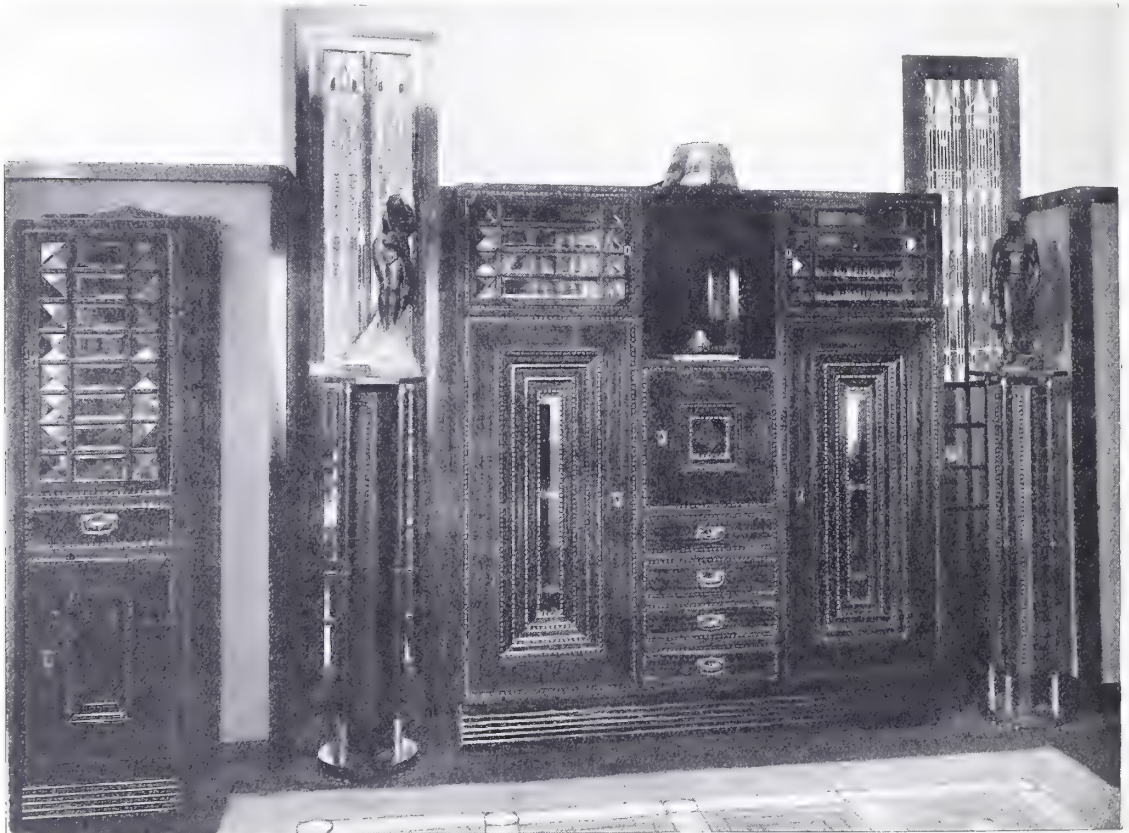
SMOKING ROOM IN MAHOGANY

DESIGNED BY OTTO PRUTSCHER
EXECUTED BY A. POPISCHIL

further opportunities will be given him to show his capabilities in this direction. The tea-house was very fresh and dainty; there was a charm about it which seemed to exclude the idea of coffee, almost invariably associated as it is with smoking, billiards and card-playing. Here tea and pleasant chats seemed to be the keynote. The designs were uniformly excellent, and the chairs had the additional attraction of being comfortable. Prutscher took advantage of the opportunity offered him to show what sort of mettle he is made of. Everything in the tea-house was designed by him, and here he proved that he possesses true talent and originality. He kept the main object, utility, well before him, with the result that use and beauty were combined in due proportion. Too little regard is often paid to the practical requirements in the designing of furniture, but Herr Prutscher does not err in this point. The furniture of this tea-house is enamelled white, so that it can always be kept spotlessly clean, and the whole room was a pleasant revelation of decorative possibilities.

In his interiors also Prutscher is careful not

to lose sight of the practical, but never sacrifices the artistic to obtain this aim; each element has its due place, the one supplementing the other, and harmonising with it, instead of conflicting with it, as is so often the case. He possesses that true artistic feeling for ornamentation which makes him at once realise its proper limits; he knows the value of different woods, metals, mother-of-pearl and other materials used in decoration, and shows excellent judgment in the uses to which he puts them. A smoking-room in Italian acacia afforded an example of this. The mahogany and mother-of-pearl intarsia made a pleasing impression, there being just the right proportion of decoration. Of the various other interiors by Prutscher shown at the exhibition a bedroom in light oak with lines of intarsia, executed by Anton Popischil, and another in ash with an ebony intarsia, executed by Karl Frömmel, revealed the architect's resourcefulness in invention and refinement of conception, while a dressing-room, white enamelled, executed by Engelbert Malek, furnished another proof of his lively fancy and sense of proportion in the adjustment of lines.



INLAID CABINET WORK

DESIGNED BY OTTO PRUTSCHER
EXECUTED BY A. POPISCHIL
GLASS BY GEYLING'S ERBEN



LADY'S DRESSING ROOM SUITE IN WHITE
ENAMEL WITH GILT LINES

DESIGNED BY OTTO PRUTSCHER
FURNITURE BY MALEK & WATZINGER

That no less than eight furniture-makers should have commissioned Prutscher to design their exhibits is in itself striking testimony to his skill as a designer, but his talent is also recognised and being put to worthy use by makers of all sorts of objects. Everywhere he shows a genial spirit and ample power both of conception and execution, coupled with a feeling for true beauty—and he never mistakes mere prettiness for beauty. His fancy is a lively one, he is Viennese to the core, warm in temperament, never trespassing the lines of good taste. His constant endeavour is to give that which is best in him, whether in designing textiles, mosaics, copper bowls or silver services, lamps and chandeliers, or the simplest articles for the home. These productions show that besides being a capable designer he is also an efficient workman, for no one more fully recognizes that a

good designer must also be a good workman. He has grasped the true relation between the brain-worker and the hand-worker, realising that unless the designer and maker are in perfect harmony with one another, and work together hand in hand, the result, no matter how good the design, will be a failure. The real work of the designer only begins when he gives his design into the hands of the workman, for he must watch how it is carried out, see that his intentions are followed, and himself draw the details. Hence it is highly necessary that a perfect understanding exist between the two workers, otherwise really right and good work is impossible. A want of due attention to some small detail may be at the cost of sacrificing the artistic. Each object made should bear the stamp of its own individuality and characteristics: the personality of the builder, the architect, should be

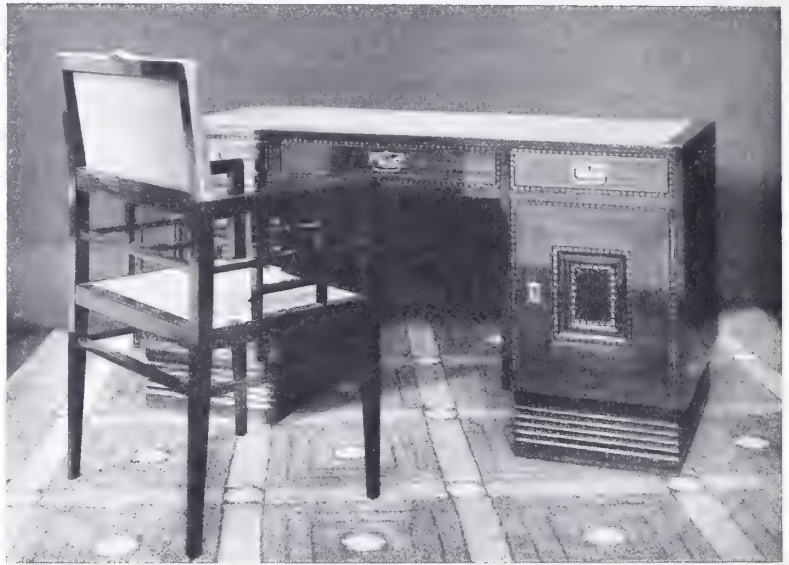
evident and easily recognisable; but this personality must show itself naturally, and there should be no attempt to force it into evidence.

Here, however, arises a great difficulty in the cry for cheap things, and unfortunately artists need to live as well as other people. The manufacturers too often think they have done their duty when they order a design, leaving the execution of it to their workmen, overlooked of course by the foreman, who often does not even know who the artist is, and knows nothing of his intentions beyond what the design shows him. That the creator of the design should understand anything beyond the conveying of his ideas to paper, is beyond the comprehension of only too many. But fortunately in the Kunstgewerbeschule the students learn something else beyond designing and modelling. They also learn to understand the various materials in

Otto Prutscher

which their designs are to be carried out, and without this very necessary supplementary knowledge the results would be, to say the least, queer in the majority of cases.

Otto Prutscher is naturally against turning out furniture and other objects by dozens. Here, again, the question of expense comes in. There is nothing more deadly dull than going through large magazines and shops, and seeing the same designs—dozens of them just alike but for the difference in the kind of wood or other material of which the article is made. His ambition is a worthy



WRITING TABLE AND CHAIR

DESIGNED BY OTTO PRUTSCHER
EXECUTED BY A. POPISCHIL



EASY CHAIR
AND CABINET

DESIGNED BY
OTTO PRUTSCHER

one—that is, to make it possible for even those less well endowed with that very necessary factor in life, cash, to have homes that are artistic in the truest sense of the word. He is young, and to dream is the privilege of youth. It is only later that one rises to the futility of dreams and realises how vain they are. It is the old story: the aristocracy and wealthy classes rarely see good in modern things and prefer the antique. The future of modern art rests with the middle-class, but they need educating. They are worth educating too; nothing proves this here in Vienna more than the rush for the modern during the past five or six years. But it behoves those who cater for this class to be very careful only to produce really good things, perfect in design and workmanship. If the public are taught how to distinguish true art from the many varieties of false, they will appreciate each at its proper value. True, it costs more to produce superior articles, but the expense is only an initial one, for in this, as in other things, in the long run good articles are cheaper—and, moreover, they often come to have an intrinsic worth of their own. And this is what Prutscher, in his inexperience, hopes to achieve. The way has been shown, and the smaller firms by employing young

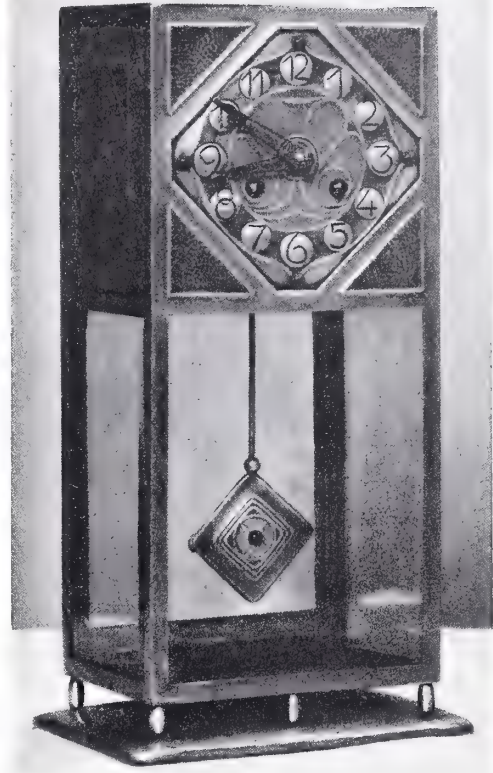
Otto Prutscher

talent to design their wares and allowing the designer to supervise the execution, can do very much to educate the people.

These are noble ideals for a young man, and were pure harmony to exist among all concerned it would be well, but this is hardly to be expected in the near future. Everywhere exaggeration, both in design and material, is to be seen—a terrible overloading of ornament, and then a little bit more as make-weight, resulting in a kind of indigestion for which there does not seem to be any palpable cure. But this charge cannot be laid at the door of Otto Prutscher. He never sins in this respect; he



TABLE AND CHAIR DESIGNED BY OTTO PRUTSCHER

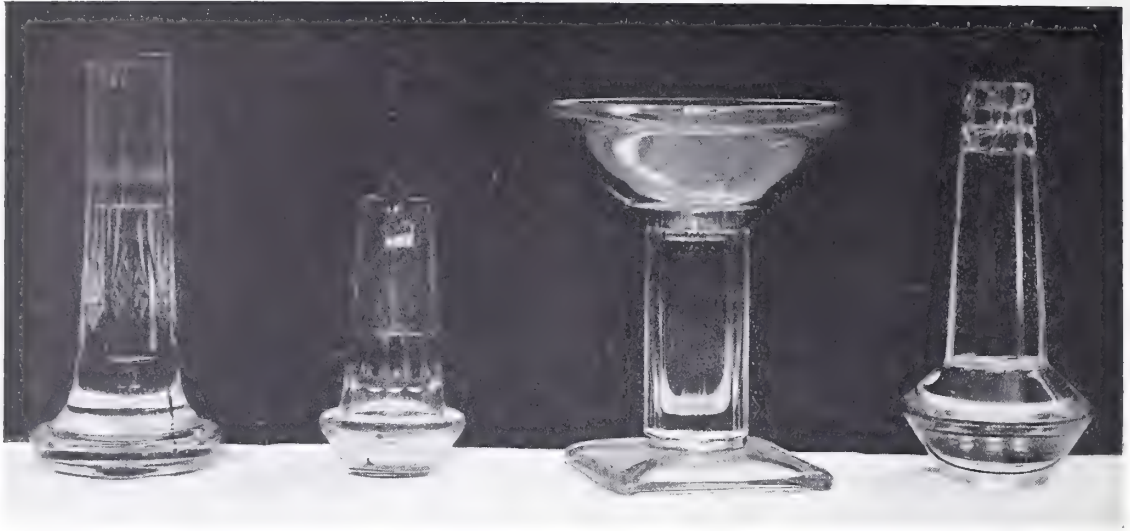


CLOCK

DESIGNED BY OTTO PRUTSCHER
EXECUTED BY N. STADLER

never exaggerates. His principles are too sound for this; he knows in what true beauty consists and that "a thing of beauty is a joy for ever." His familiarity, too, with the art of other countries has exercised a potent influence on his artistic education. Four years ago he was awarded the Baron Albert Rothschild travelling scholarship and spent some time in France and England, particularly in Paris and in London, where he profited greatly by the knowledge gained. It is a pity that there are not more travelling scholarships, seeing how necessary it is for all connected with art to see for themselves what lies beyond their own frontiers. Even before he went on his travels, Otto Prutscher was invited to exhibit at the Secession, a very great honour for so young a man—he was then only twenty-two. The objects he exhibited were much admired, for they showed that he really was endowed with artistic gifts, and all things being equal, there was nothing to fear for his future. He has also exhibited at the Austrian Museum and was awarded the silver medal at the Turin Exhibition. Each time he exhibits he gives fresh proof of his talent, and those interested in architecture and arts and crafts will seek for further

Otto Prutscher



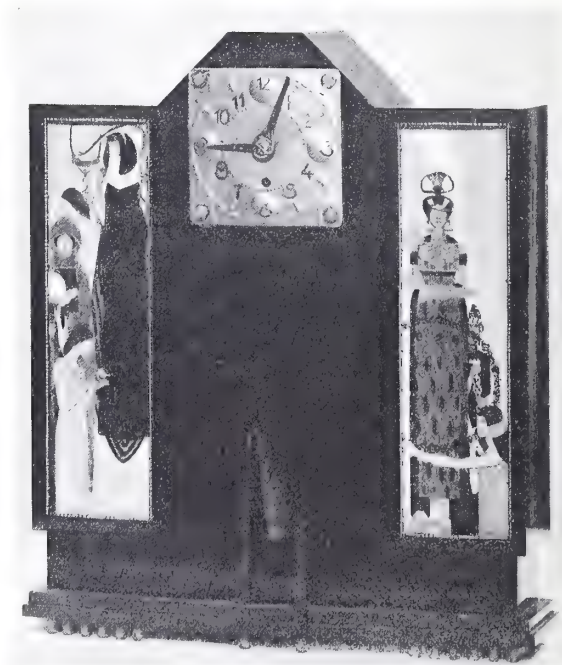
CRYSTAL GLASS VASES

DESIGNED BY OTTO PRUTSCHER
EXECUTED BY BAKALOWITZ & SONS

developments. For each time he has shown a rapid and healthy advance on previous achievements; he has shown that his power is gradually ripening and sending forth fresh shoots. He always seeks his own way, and is neither a plagiarist nor an imitator. His principles are sound and will bear the test of time. Beginnings are always difficult—more especially so if one must gain to live. But Prutscher has got beyond the beginnings, and overcome obstacles, though not all—that would be a pity at twenty-six. The future lies before him, and if he continues in the way he has begun it will be a good one.

At present Prutscher has not had the opportunity of showing what he can do as an architect of houses and villas. Turning an old garment into a new one is generally a thankless task, yet he has been successful in this, too, for he has reformed an old house and achieved much in the internal decorations by a judicious use of aluminium fittings. He has also been successful in the arrangement of two shops—one in that centre of modern art, Darmstadt, and the other in Vienna. The latter is a delightful home of art and artistic photographs. The wood-work is enamelled white, everything looks refreshing and scrupulously clean, and, though the shop itself is a tiny one, very good use has been made of the space at his command. A judicious and tasteful arrangement of a gallery adds to the artistic value of the whole. Here, as in his other undertakings, that true feeling for beauty with which Prutscher is endowed finds concrete expression. With him what is worth doing at all is

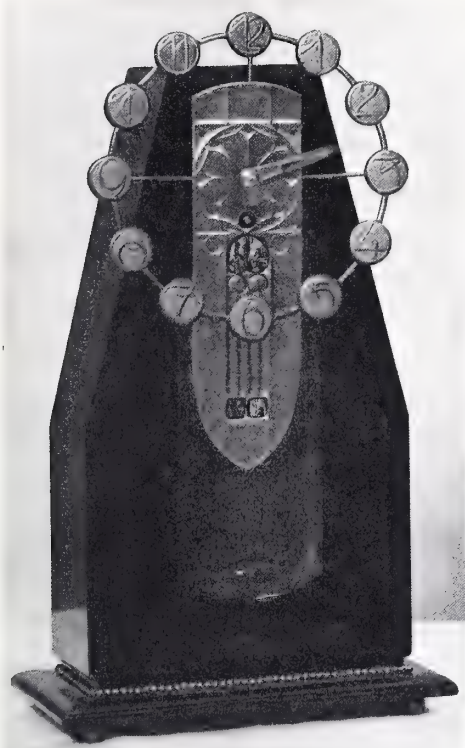
worth doing well, and only those who truly feel this can hope to achieve lasting work. He is comprehensive too, quick in apprehension, and moreover possesses in an eminent degree that feeling for art which seems to be the birthright of the Viennese, a sympathy expressed in the joyousness of life, and which shows its expression particularly among



CLOCK

DESIGNED BY OTTO PRUTSCHER
EXECUTED BY MALEK & WATZINGER
PANEL PICTURES BY R. GEYLING

Prof. Ludwig Herterich



CLOCK IN EBONY DESIGNED BY OTTO PRUTSCHER
AND ORMOLU EXECUTED BY N. STADLER

a teacher at the Graphische-Lehranstalt for more than two years, and though this position is materially no gain, still it is morally. Unfortunately, it is the great majority who need educating; good taste, right feeling and judgment are not inborn to all—even the Viennese.

A. S. LEVETUS.

A GERMAN PAINTER: PROF. LUDWIG HERTERICH. BY ARTHUR SINCLAIR COVEY.

THAT the Secessionist movement in modern German art has made rapid strides is fairly well known, but only those living within the boundaries of the country realise how complete this revolution has been. France, too, has had her battles of the Impressionists—a continued aggressive attack of well defined groups against the older schools. No other countries present parallel cases, for outside Germany and France these followers of the new schools have in no wise been so complete in their organisation as in these two countries.

In Germany the movement has been growing steadily stronger for thirty years. It has been a battle to the death between the Secessionists on the one side, and the old academies with their

the young artists, painters, decorators, architects, and craftsmen who are helping to make Vienna famous in all lands as *the* city of modern art and more particularly of decorative art. In Vienna alone there are a large number of capable artists, men and women, who will carry out the principles inculcated in them by their teachers, and they in their turn may help to bring about a moral and intellectual gain in all things concerning art.

Let us hope that Otto Prutscher will realise his dreams to develop these qualities, and that he too may claim his share in the education of his countrymen—he is qualified to play such a part, for he has been



"BEFORE THE MIRROR"

BY LUDWIG HERTERICH

Prof. Ludwig Herterich

many and powerful supporters among the highest in the land on the other—a combat from which even the wielder of the royal sceptre, himself a keen art critic, has with difficulty kept clear, though, curiously enough, he now finds himself in possession of a most important collection by Böcklin, one of the prime movers of the “new tendency,” and who is to-day ranked by the Germans as one of the very ablest of their modern painters.

Thirty years ago a small group of men were forced into exile in foreign lands to free themselves of the hard-and-fast lines with which Imperial German art was bound. I refer to the experiences of Leibl, Liebermann, Von Uhde, and Klinger, who had taken up the work started by Menzel, Böcklin, Feuerbach, and Von Marees. The influence of these men may be seen in the present high standard of modern German painting, the very best of which is found in the Munich and Berlin Secession exhibitions, where evidence in plenty is not wanting, that this influence has on the whole been wholesome and invigorating, though here and there, it is true, the note of exaggeration is sounded.

One of the ablest and most noted of the Munich group of painters to-day is Professor Ludwig Herterich, whose work forms the subject of this article.

Ludwig Herterich was born in 1856, which late date gave him an opportunity of entering the field of action at a time much more advantageous than his predecessors Menzel and Böcklin. The very spirit of the time seemed ready to receive him, and with his rare talent he has responded to the call in a manner which shows how well he deserves the high position he now occupies. His father being a sculptor, he was enabled very early to indulge himself in his love for the romantic and picturesque phases of life. His home was filled with curios, old pictures and pieces of sculpture, armour, etc., which his father had collected, and among these young Herterich found his greatest pleasure. He very early thought to fit himself for the profession of a musician, but soon gave this up for the study of painting; yet although he has pursued the latter with such a high degree of success, his love for music has never abated.



“EVENING CHIMES”

BY LUDWIG HERTERICH



"A SUMMER EVENING." FROM THE OIL PAINTING BY LUDWIG HERTERICH.

(In the New Pinakothek, Munich.)

Prof. Ludwig Herterich

He early went to Munich, where his elder brother, the late Johann Herterich, who had become a painter of note, gave him a place to work in his studio. He also worked at the Royal Academy as a pupil of Professor Barth and later of Professor Dietz. A factor in Herterich's great progress was his intimate friendship with a co-worker, Wilhelm Durr. Later in his study he travelled with Durr through Italy and to Paris. Of this period he speaks with intense enthusiasm as being the happiest days of his career.

His first pictures were scenes from the Peasant Wars. These were followed by portraits of Florian Geier, Countess Westenburg, and Johanna Steger. At this time he managed to meet his expenses by doing certain decorative work, conducting a class in an art school in the daytime, and lecturing on the figure in the evening. He found little time for his own work, but between his various duties he composed secretly *The Medieval Wedding Procession*, which met with some degree of success. In 1896 Herterich was given a professorship in the "Kunst-Schule" of Stuttgart, but two years later

he accepted the post of Regius Professor in the Academy of Munich.

His most notable work is his *Ulrich von Hütten*, which was exhibited in the German section of the Paris Exposition, and was afterwards purchased for the Dresden Gallery, where it now hangs. Here is a subject as old in spirit almost as the art of painting itself, but with an interpretation as modern perhaps, and as strong in its technical qualities, as any picture painted in the last decade. The same subject painted in earlier times would no doubt have been filled with that spirit of languor which eternally cries out for pity, but receives it not from the layman of modern times. The spirit of the black knight in Herterich's masterpiece sends out no such wail. No; there he stands, all of a man, strong in body and mind, defiant in attitude, ready to defend his cause even unto death.

The hardest and most cold-blooded man of affairs must feel the power of this work. A picture with a "story" does not meet the approval of the modern critic, and rightly, too, if this is its sole



"THE KNIGHT"

(In the New Pinakothek, Munich)

BY LUDWIG HERTERICH



"ST. GEORGE" BY
LUDWIG HERTERICH

(By permission of the Deutsche Verlagsanstalt, Stuttgart)

Prof. Ludwig Herterich

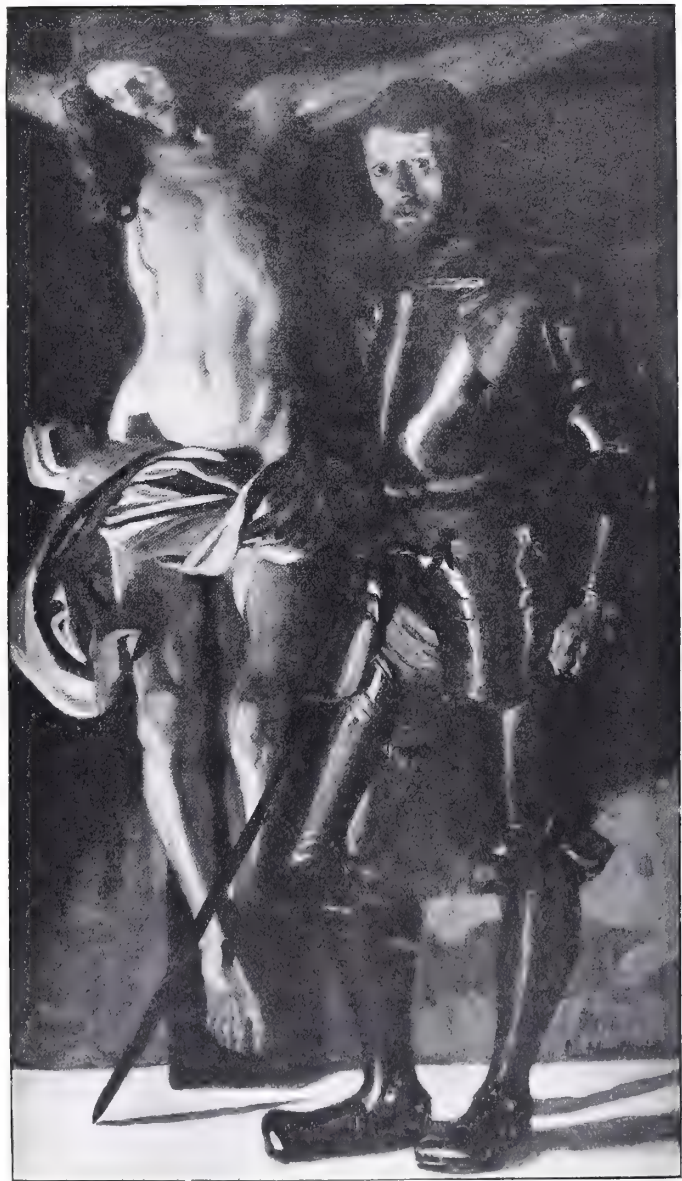
recommendation ; but when the strong statement brought to the fore in this work is expressed with the fervour and the technical excellence which Herterich has here displayed it cannot but be commended. Of the latter phase much might be written, for it is the first quality upon which the merit of any picture rests. Its fine arrangement will be apparent in the accompanying reproduction, as well as the wonderful dexterity of the brush. In touching upon its colour, we come to that phase of the art of Herterich wherein we find him at its best. His colour is his strongest point. Seemingly in an unconscious manner he has brought the harmony of his colour into its most pleasurable tune. Passing through modern exhibitions, we see many crude examples of extremes of temperatures in point of colour balance, and from able men, too ; but I have yet to see from the brush of Herterich the composition which does not hang in as fine a balance of temperature, as pleasing translucency of colour, as one might wish to see. But these are merely suggestions of the means by which he has attained his splendid results.

Throughout his years of work as a painter he has, amid the wildest extremes of tendencies, maintained an equilibrium which, with any man less of a master, would have been quite impossible. Therein lies the proof of his power, and it is most gratifying that he has (unlike the prophet of tradition) first found honour in his own country. Five of his pictures have been bought by the Bavarian Government — *The Knight*, *St. George*, *A Summer Evening*, *Ophelia*, and *At the Piano*. These are all, I believe, now hanging in the New Pinakothek in Munich, although I have only seen the first three.

Of this group *The Knight* is, perhaps, the strongest. Its scheme of colour is very simple, ranging from a warm grey under the horse's feet to the strong note of blue in the middle distance. The figure in armour and the horse are powerfully drawn — full of bold, masterful strokes, and with a purity of colour

seldom seen in a modern work. It has all the charm of colour-vibration of the ultra-impressionistic works, but Herterich has not stopped at that. It first exists as one complete piece of painting, and then follows unconsciously the pleasure one gets from its translucency of colour. It is truly a great work which could only come from the hand of a strong, robust, well-equipped painter who knows exactly what he wants to do and straightway does it.

His *St. George* is less dexterous in its brushwork, but the same spirit is there, which is, after all, the



"ULRICH VON HÜTTEN"

BY LUDWIG HERTERICH
(Dresden Gallery)

Arts and Crafts Exhibition. First Notice

most personal element in the art of Herterich. This picture was painted in the cool, mysterious light of a pine forest—an appropriate setting for the subject. The picture shows exhaustive study of the material in hand, and for this he has, I think, sacrificed the greatest charm in *The Knight*—its bold, masterful treatment.

Another phase of the artist is brought out in his *Summer Evening*. Here is a fine rendering of two figures in the soft glow of a summer twilight. The figure of the girl is charming not only in character but in its simplicity of line, and the rich enveloped

works than those named above, for Herterich is an untiring worker—his friends say indeed that he works far too hard. How highly he is esteemed by his fellow-artists may be inferred from the fact that during the past year he was elected to serve on three international juries, in Venice, Munich and Berlin respectively.

A. S. COVEY.

THE ARTS AND CRAFTS EXHIBITION AT THE GRAFTON GALLERY. FIRST NOTICE.

It is with a certain feeling of melancholy that one views the exhibition of the Arts and Crafts Society for 1906. When one remembers the great promise of an artistic future for the crafts, as exhibited in some previous Exhibitions of this Society, and notably in those of 1893, 1896, and 1899, when the beautiful Arras tapestry and carpets designed by William Morris formed such a notable feature; when the effective coloured plaster work of George Frampton and R. Anning Bell; the restrained



STAINED GLASS WINDOWS FOR
GREAT WARLEY CHURCH



DESIGNED BY HEYWOOD SUMNER



tone of the white gown could scarcely be more pleasing in quality. It is, I think, not so pictorial in arrangement as any of the other three mentioned.

His *Before the Mirror* is alike original and interesting in its arrangement. It shows a fine consideration of form, but is no less pleasurable in its quality of colour. His latest work is a series of great decorative panels for a banqueting-hall in the city of Essen, commissioned by Frau Krupp.

Did space permit, I might mention many other



STAINED GLASS WINDOWS FOR
GREAT WARLEY CHURCH



DESIGNED BY HEYWOOD SUMNER





STAINED GLASS WINDOWS FOR
GREAT WARLEY CHURCH
DESIGNED BY HEYWOOD SUMNER

Arts and Crafts Exhibition. First Notice



PAINTED SCREEN

BY R. MORTON NANCE



PAINTED OVERMANTEL: "HOMEWARD BOUND"

BY R. MORTON NANCE

but artistic furniture by Reginald Blomfield, W. R. Lethaby, W. F. Cave, George Jack, and C. F. A. Voysey; the wall-papers and fabrics designed by H. Wilson, Walter Crane, W. Heywood Sumner, and others seemed to give so much promise for a new and glorious reign of the decorative arts, one is obliged to confess to oneself that the Society is not altogether fulfilling the mission which it originally set out to effect. Not but that there is some excellent work to be seen in the present display; not but that many of the old designers are still true to the tradition of the Society—these things are evident to those who may care-

fully examine the details of the exhibition. But it is lamentably certain that the advance which one had every right to expect has not taken place: the Society still remains where it was. It has failed to participate in the great renaissance of art which is now making such giant strides on the Continent, and more especially in Germany and Austria; nor does it indeed adequately represent the best work now produced in the British Isles. There is more than one tradesman in London today who, out of the stores at his disposal, could make a far better and more artistic display of British craftsmanship than is to be seen at the

Arts and Crafts Exhibition. First Notice

Grafton Gallery. We look in vain for an adequate representation of the genius of designers like George Frampton, R. Anning Bell, W. Bainbridge Reynolds, C. R. MacIntosh, M. and F. MacDonald, Annie Macbeth, and many others. We do not know, and have nothing to do with the reasons which have prevented the work of such artists being well represented. We can but deplore the fact that their work is either not there at all, or at best but inadequately shown. Complaints are made by some that the passing craze in England for objects of Georgian design has for a time obscured the healthy advance of artistic principles in decora-



DESIGN FOR
STAINED GLASS

BY MARY J. NEWILL



DESIGN FOR
STAINED GLASS

BY LEONARD WALKER

tion. But this is only true to a very limited extent. There is a gradually growing section of the more intelligent community who are able to appreciate good, individual, and thoroughly artistic work. So long as an artist's work is really excellent he need not want for patronage. It is the work of the mere imitator either of ancient or modern design who is subject to the vicissitudes of fashion. The true genius, if he will but be entirely true to himself, will not fail for lack of appreciation and patronage. Matters were not always so, but we venture to think that they are so to-day.

Before proceeding with our intention of dealing



ENAMELLED
EARTHENWARE

BY CONRAD DRESSLER

with the exhibits in a more detailed manner and in their departments, we will mention a few works which struck us in a first rapid survey of the galleries, and amongst them will be found some of the most interesting of the contributions with which we shall deal more closely later.

In the first room our attention was drawn to the fine workmanship and design of a library cabinet by Mr. Sidney H. Barnsley, a sideboard in English oak by Mr. Ernest W. Gimson, work by Mr. Edward Spencer and the Artificers' Guild, and a set of animal panels in copper by Mr. Harold Stabler. The walls of the second room are covered with large cartoons for stained glass and mural decorations, tapestries and linen work, delicate pencil studies by Mr. Henry Holiday, illuminations by Edmund T. Reuter, books and original illustrations in colour by Mr. Walter Crane. The cartoons for stained glass include designs by Messrs. Heywood Sumner, Anning Bell, Christopher Whall, Miss Mary J. Newill, and the designs of Mr. J. W. Brown, sent by Messrs. Powell &

Sons, executed for Belfast Cathedral. We shall have occasion to refer to the window designs again. The very remarkable and forcible cartoons for mural decoration by Mrs. Sergeant-Florence call for particular notice. The drawing in them certainly is masterly, and some of that grip of character which used to give such a characteristic emphasis to the work of Madox Brown is apparent here. This quality is always rare, and such confident and virile execution as denotes these two large drawings is not often to be met with. A large spandril in plaster exhibited by Mr. Conrad Dressler, and designs in coloured pottery by the same sculptor, increase the importance of the exhibits in this room. The bookbindings by Mr. Douglas Cockerell and Mr. Cobden-Sanderson, the writings of Mr. Graily Hewitt, the illuminations of Miss Kingsford and Mr. Allen Vigers, all of which are amongst the most notable things in the exhibition, are to be found in this room, and to them we shall return. Here also is a particularly fine study in tempera by Mr. J. D. Batten. It represents St. Christopher and the infant Christ. It is drawn in monochrome, except for the infant figure, which has



RELIEF: "MAGNIFICAT"

BY EDITH DOWNING



ALTAR CROSS
BY W. BAINBRIDGE REYNOLDS

Arts and Crafts Exhibition. First Notice

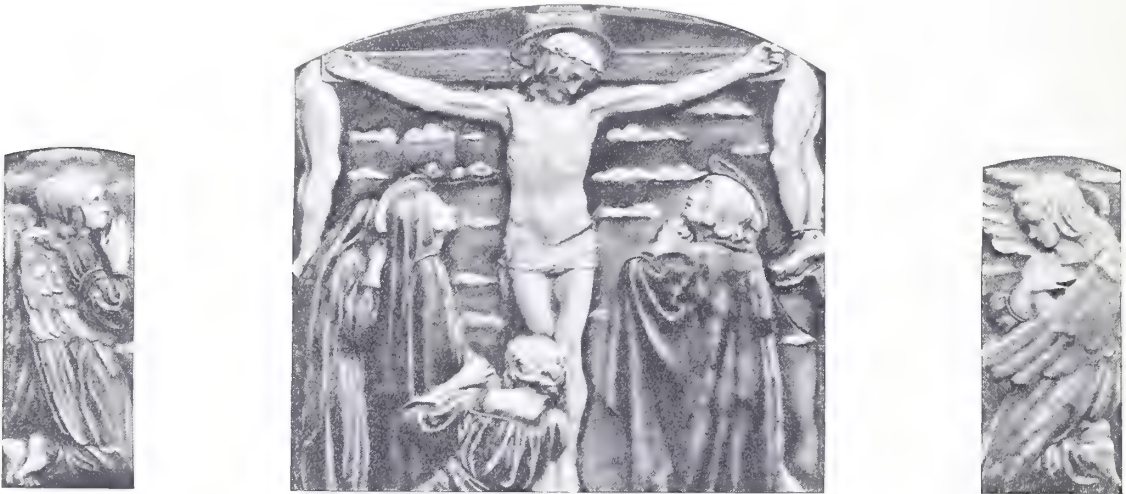


MODEL FOR A MARBLE REREDOS

BY EDITH DOWNING

a crimson robe, and the face is delicately tinted with wash. The head wears a nimbus in gold relief. It is drawn with remarkable strength, and it forms one of the most distinguished things in an exhibition in which much of the work is not lacking in some essential to distinctive work. A design close by for a standing mirror, by the brilliant young sculptor,

wrought silver cross by Mr. and Mrs. A. J. Gaskin ; a set of four enamels illustrating the sacrifice of Isaac, also made by them, and possessing the highest qualities of design and of colour. Their designs in jewellery are amongst the most valuable contributions to the richness in results which characterises the jewellery this year, and to which



ENAMELLED EARTHENWARE : "THE CRUCIFIXION"

BY CONRAD DRESSLER

Mr. Gilbert Bayes, certainly is possessed of qualities of the highest distinction in many ways. In entering the third room of the Galleries, one receives an impression of a wealth of beauty in the silver work and jewellery. The first case contains a splendid specimen of the exquisite and recondite work of Mr. Alexander Fisher in the shape of an ivory, silver and jewelled cup. In the same case there is a truly beautiful cushion by Miss May Morris; an enamel triptych, *The Red Cross Knight*, excellent in colour, quality and execution, by Mrs. Phœbe Traquair; and some smaller enamels from the same hand. The room contains a delicately

we hope to be able to devote ourselves in a following article. The enamels of Sidney Meteyard; the needlework design executed by Miss Una Taylor from a design by Mr. W. Graham Robertson; a beautifully made small bronze gong, designed by Mr. R. S. Emerson and executed by Mr. A. Jephcott; a screen design in cut linen by Mr. and Mrs. Robert Southall, are a few of the smaller things here which attracted our attention, but there are many other small designs to which we shall refer. The room contains some of the best designs in furniture, chief amongst them being the writing-cabinet by Mr. Ernest W. Gimson; a

Arts and Crafts Exhibition. First Notice

china-cupboard of unusual excellence in design and in execution, by Mr. A. Romney Green. There are pieces of "Ruskin" ware in different rooms, which in themselves have added not a little to the strength of the exhibition. Pottery has never been so well represented in the Society of Arts and Crafts before, and it is respectively to Mr. Howson Taylor and the Pilkington Tile Company that the credit is chiefly due, for productions that most successfully reflect the aim towards beauty, which is the reason of the Society's existence. The end room of the Grafton Galleries is almost exclusively devoted to the work



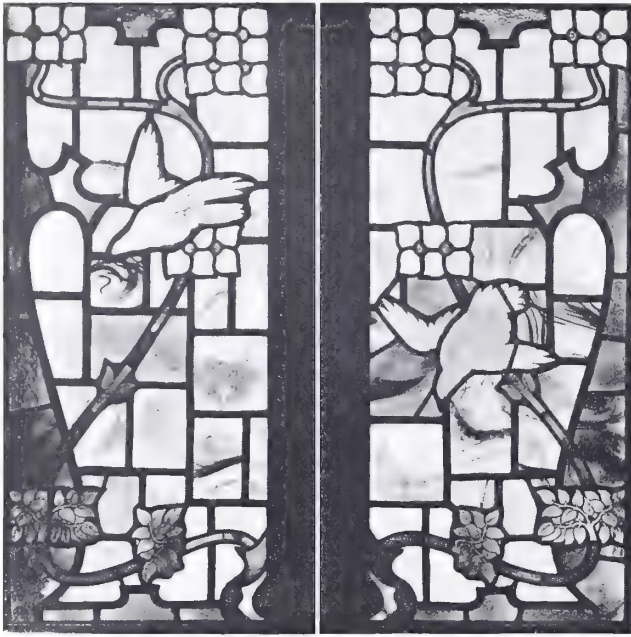
LIMOGES ENAMEL PANEL : DESIGNED & EXECUTED
"ADORATION OF THE MAGI" BY S. H. METEYARD



HOLY WATER STOUP : DESIGNED AND EXECUTED
COPPER BRONZED, WITH BY S. H. METEYARD
PANELS OF LIMOGES ENAMEL

of the prominent Schools of Arts and Crafts, with the notable exception of Mr. Bertram Pegram's fine design in plaster which occupies the extreme end wall of the galleries, and the exception also of a wall on which are hung photographs of work, lately carried out by different designers in various places, and which offer material for close study in themselves, representing as they do some of the most interesting recent work of our chief architects and designers. With these exceptions the room is, as we have said, devoted to the Schools, and the work shown here must certainly have justified all

Arts and Crafts Exhibition. First Notice



GLASS DOOR PANELS

BY SYLVESTER SPARROW

expectations of the Society in making this departure. It shows in a truly promising way the success which has followed everywhere in the wake of the Arts and Crafts movement, and the very remarkable influence which has been exerted over a number of students by the various craft teachers into whose hands the work of producing these young craftsmen has been given. The success of their teaching has [had] a marked effect upon the various trades which are affected by individual craft, and this has been wholly to the benefit of those trades at large and to the general public, in fostering better taste where the vulgarest forms of commercial ugliness have for long held the field. Under these circumstances we find it impossible to regard these student exhibits without gaining a distinct sense of gratification that the educational influence which the Society exercises has become widespread in a way which has fulfilled all anticipation.

Returning to the subject of the Society's own exhibition, on the whole the energy of designers and craftsmen this year seems to have run into *dilettante* channels; the smaller work, such as the ornamentation of books and the making of jewellery,

seems to absorb their attention to the exclusion of consideration of those things which form the essentials of domestic comfort. In many ways the Society, which was at first essentially a body of pioneers, have improved taste, corrected false tendencies, and stimulated the trade, and fulfilled to some extent its mission; its progress accordingly in the future must be made along those paths where still deplorable trade productions challenge the active antagonism of every person of taste.

Having noted these points, we may pass to the promised more detailed description of some things which we have previously mentioned as forming the more noteworthy exhibits in the galleries.

No one designs for stained glass with a more delicate sense of beauty than Mr.



BOWL AND STAND IN SILVER,
ENAMEL AND TURQUOISE

DESIGNED AND WORKED BY
W. S. HADAWAY AND C. HUGHES

Arts and Crafts Exhibition. First Notice

Heywood Sumner ; to have seen his coloured cartoons is to carry away with oneself a pleasant recollection of gentle colour. He has the ability to colour them with something of the promised effect of glass. Ordinarily beyond the design, a coloured cartoon for glass affects one with a sense of dissatisfaction, so far is it from sharing with us any of the secrets which, present in the designer's mind, await their fulfilment for us in the lighted glass. Close to Mr. Sumner's larger drawings are some sketches on a small scale representing the colour scheme of his window designs, and these are touched in with a charming daintiness and precision. He exhibits designs for windows in Great Warley Church. The central figures repre-



CARTOON FOR FRESCO AT OAKHAM SCHOOL : "GARATH BEFORE KING ARTHUR"

BY MARY SARGANT-FLORENCE



COLOUR SKETCH OF CARTOON FOR FRESCO AT OAKHAM SCHOOL : "ENTRY OF GARATH INTO CAERLEON"

BY MARY SARGANT-FLORENCE

sented in the lights of one are from the Old Testament, and those in the other from the New Testament. In the latter the varying blues in the drawing of the figure and in the background of the central panel of the Virgin are an example of the delicate colour suggestion to which we have referred. Mr. Heywood Sumner is also represented by a cartoon for sgraffito, *The Good Samaritan*.

There are some quaintly conceived designs for windows in a billiard-room by Mr. C. W. Whall ; a large and strongly-drawn glass cartoon for Brandon Church accompanied by a coloured sketch by Mr. Leonard Walker ; a cartoon for a

Arts and Crafts Exhibition. First Notice



DECORATIVE LANDSCAPE PANEL: "NEW FOREST"

BY HEYWOOD SUMNER

window full of invention, by Miss Mary J. Newill. A sympathetic drawing of a single figure for a window is shown by Mr. Alexander Gascoyne. The

study for stained glass, *St. John the Evangelist*, by Mr. Paul Woodroffe, and the cartoons by Mr. Archibald J. Davies, are all interesting. The cartoons



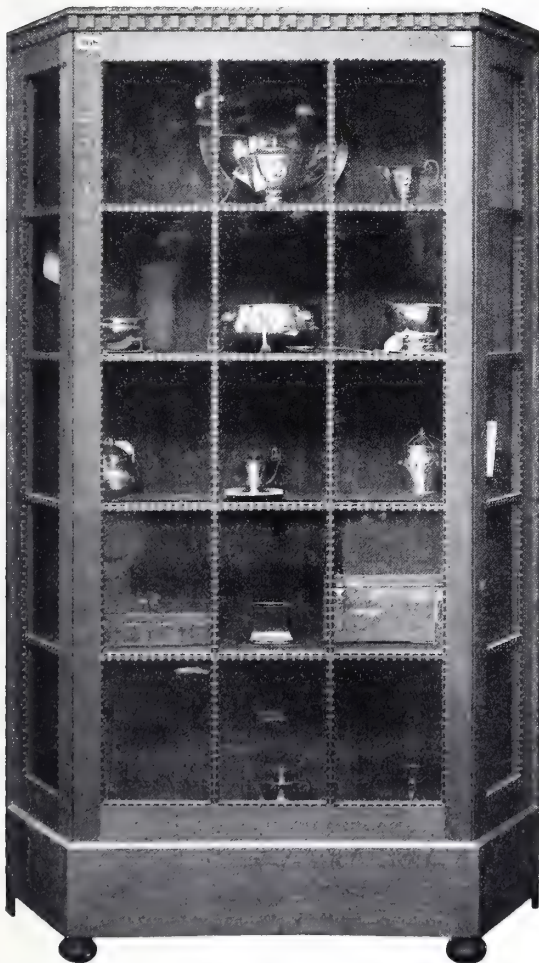
SIDEBOARD IN ELM

BY ERNEST W. GIMSON

Arts and Crafts Exhibition. First Notice

exhibited by Mr. R. Anning Bell are remarkable for their scholarly drawing and understanding of the high claims of stained glass designing. Mr. Bell's instinct for noble decoration never fails him. The excellent designs of Mr. J. W. Brown for Belfast Cathedral are exhibited by Messrs. Powell & Co.

Arching the alcove, where the last-mentioned design is exhibited, are two sets of spandrils by Mr. Conrad Dressler, which are the models for the work carried out by the sculptor for the porch of the Royal Victoria Infirmary, Newcastle-on-Tyne. They are very dignified in design, and the care of the modelling carries it to a high point of perfection. The designer has taken its symbolism from Ruskin's "Crown of Wild Olives," in which the author shows that certain deeds of nobility can gain only an immaterial reward. This design of Mr. Dressler's is singularly appropriate, in spirit, for the free service which is so nobly given by the medical



CHINA CUPBOARD
INLAID ENGLISH OAK

DESIGNED BY W. CURTIS GREEN
EXECUTED BY D. D. DILLIWAY



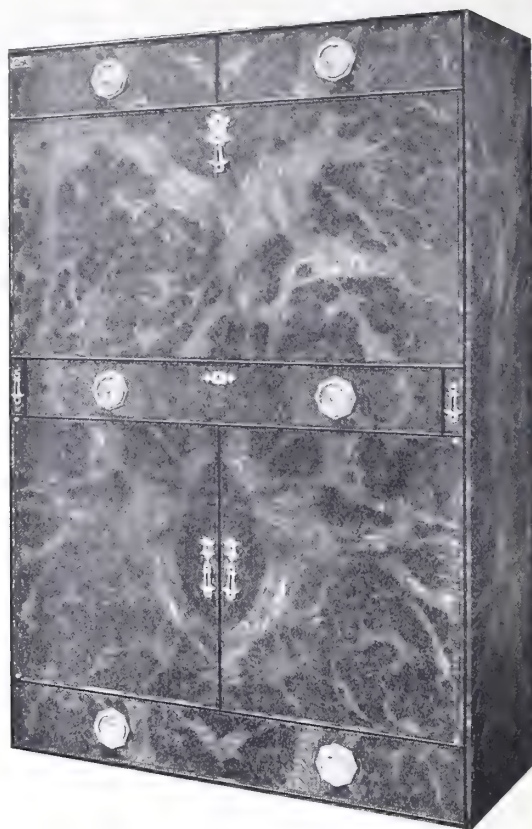
OAK WARDROBE

DESIGNED BY GILBERT OGILVIE
EXECUTED BY F. MARSHALL
FOR THE GUILD OF HANDICRAFT

profession to the hospitals in this country. In the other spandrils *Hygiene* is represented by water flowing from a shell and a gourd. Mr. Dressler also exhibits an enamelled figure of *Prudence*, which is a replica from his decorations in the Law Society's New Hall.

In returning to the furniture, some of the best work that has been contributed is respectively that designed by Mr. Ernest W. Gimson and Mr. W. Curtis Green. The latter shows a china cupboard, inlaid English oak, which in workmanship, usefulness, and logical sense of design, is an extremely fine piece of work. Mr. Gimson has a writing-table in the exhibition, in which, by making use of the grain of the pollard wood, he has obtained a highly decorative and interesting effect. This is especially noticeable in the lower panels, as can be seen in our illustration, where, by a cunning acceptance of the grain pattern and its placement, a symmetry of unusual character has been obtained. This piece of furniture is an

excellent example of the application of natural effects to decoration ; it supplies a high conception of the laws upon which a legitimate and beautiful decorative value may be obtained, and which frees the designer from any obligation to attempt more artificial methods of ornamentation. We think that much more work of this kind might be done than hitherto ; there must be an interesting field of progress still unexploited along these lines if only more attention were given to the subject. Mr. Gimson also exhibits a sideboard in elm, fully as interesting as the piece we have described, and a writing-cabinet with raised panels in English walnut. Mr. W. R. Lethaby this year is represented by a neatly designed writing-table, and among other noticeable designs are a painted dresser executed by Malcolm C. Powell, painted by Mr. A. H. Powell ; a mahogany cupboard, by Mr. E. J. Minihane ; and a mahogany armchair by Mr. Charles Spooner. A gate-legged dining-table in oak, by Messrs. Spooner and A. J. Penty, also calls for attention. A writing-cabinet with tooled leather, by Mr. C. R. Ashbee, is reminiscent of an old Spanish cabinet. The interior leather design is not the least attractive part of this piece of furniture ; upon the doors the leather is bound with steel, presenting a novel effect. We notice among the furniture a fire-screen by Mr. Joseph S. Southall, with a Langdale



WRITING CABINET DESIGNED BY ERNEST W. GIMSON
EXECUTED BY H. DAVOLL



CARVED PANEL

DESIGNED AND EXECUTED BY W. HART
FOR THE GUILD OF HANDICRAFT

hand-made linen panel, executed by Mrs. E. Southall. The linen panel has been designed and cut with a true sense of decoration and with great skill. The large sideboard by Mr. W. R. Lethaby, whilst showing some remarkable inlaid work, does not commend itself to us in shape. A clothes-press in mahogany, designed by Mr. G. Ll. Morris, otherwise a distinguished piece of work, seems spoilt by the two large circular panels of pewter and enamel let into the front. An oak chair designed by Mr. W. B. Dalton and a cabinet of drawers on stand by Mr. A. J. Penty, are commendable designs. Messrs. Morris have exhibited in a previous Arts and Crafts Exhibition a somewhat similar inlaid mahogany sideboard to that shown this year, and designed by Mr. George Jack. The inlay work in it is of remarkable excellence, but in our opinion carried a little too far, overstepping the boundary which defines repose. A mahogany cupboard

Arts and Crafts Exhibition. First Notice



SKETCH MODEL: "VIRTUES"

DESIGNED AND EXECUTED BY E. E. SCHENCK

on stand by Ambrose Heal—the wood is chosen with a pleasant regard to its colour, the brasses are effective in shape, and the design ranks as characteristic of Mr. Heal's achievements. Of good restrained design is a sideboard in walnut by Miss Julia Hilliam.

There is a model by Mr. C. R. Ashbee of some wood figures coloured and gessoed in the manner of the 15th-century reredos and other carving. It is designed to stand on a large white wall surface in some work which Mr. Ashbee is carrying out in Hungary. It represents the Spirit of Modern Hungary. In the Grafton central gallery hangs the frieze designed for the St. Louis Exhibition by Mr. Walter Crane. Such dignified design as is suitable for the purpose has been instinctively arrived at by the artist. Some of Mr. Morton Nance's romantic decorations are exhibited; this year again he successfully takes the subject of the sea and the old three-decked ships as his motive. Mr. W. J. Neatby exhibits a gesso panel with a frame of novel and useful design; he has also a smaller painting on vellum, painted with

regard to decorative beauty of colour and a decorative landscape for an overmantel. There is a



WRITING CABINET IN
ENGLISH WALNUT

DESIGNED BY ERNEST W. GIMSON
EXECUTED BY H. LUPTON
HANDLES MADE BY H. GARDINER

Arts and Crafts Exhibition. First Notice

screen by Miss Amy Sawyer, which, though clever, does not observe the restraints of true decoration. A tempera panel for a white room by Mr. Harold Speed is lightly handled and full of spirit. One of the features of the large gallery is a series of original coloured drawings by Mr. Walter Crane for his recently published book for children, "The Flower Wedding." In these he returns to the convention which he created many years since, and which has not been supplanted as a manner of illustrating for children calculated to enlist their sympathy, and at the same time remain valuable from the standpoint of illustrative design. The model set by Mr. Crane in this manner is pleasant to regard, bearing in mind the absence of even an attempt to reconcile fancy with beauty, which is apparent in so many books nowadays pressed upon children. The tapestry from St. Peter's Convent, Kilburn, is frankly imitative, but worked with care. We must not pass over the designs for library windows which so well represent Mr. Benjamin Nelson. A curtain by Mrs. Reynolds-Stephens, in dark green with lighter green leaves and red flowers, has in the choice of greens and in the red notes a charming colour value which supplements a pleasant design. An architectural sketch model by Mr. Schenck is an interesting contribution. A model of part of the altar rail which Mr. Reynolds-Stephens designed for Great Warley church is exhibited, and a small model of the chancel and photographs of the church are shown. No modern work in a church has been more beautifully done. An article in *THE STUDIO* was devoted recently to Mr. Reynolds-Stephens' work in this church. It stands amongst some of the most significant decorative art of to-day. Sir E. H. Elton exhibits some of his novel designs in pottery which are always in a true sense artistic. A few particularly interesting experiments in

glassware by Mr. George Walton, display the inventive skill of the well-known designer, in a new sphere. Of the two or three panels of printed fabrics on the walls by Mr. J. M. Doran, our illustration gives one delightful example.

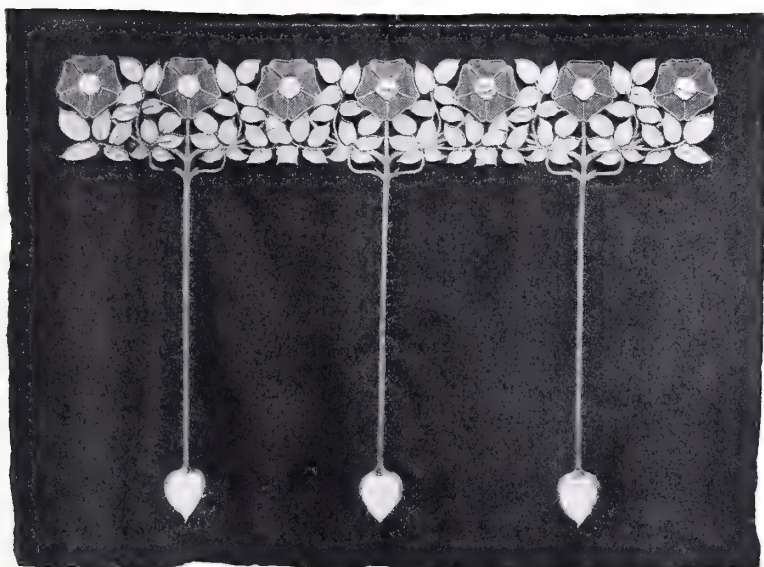
A clock in repoussé brass, exhibited by Messrs. Waltham & Co., in its shape, in the design, in the unaffected dial, reflects the greatest credit upon its designer, Mr. Robert Evans. We wish for more such designs. A brass altar cross, exhibited by the Artificers' Guild and designed by Mr. Edward Spencer, seems too heavy at the base, and this without being a foil to the refined craftsmanship which is expressed in the cross itself. An altar cross in forged iron, designed by Mr. R. Evans for Messrs. W. B. Reynolds, Ltd., has much beauty of design, but it seems questionable to us, despite all views on economy, whether the chancel of a church does not call for a form of symbolism in the actual metals, and whether forged iron, associated in our minds with hard use and having qualities appropriate



LIBRARY CABINET, ENGLISH
WALNUT AND CEDAR

DESIGNED AND EXECUTED
BY S. A. BARNSELEY

Arts and Crafts Exhibition. First Notice



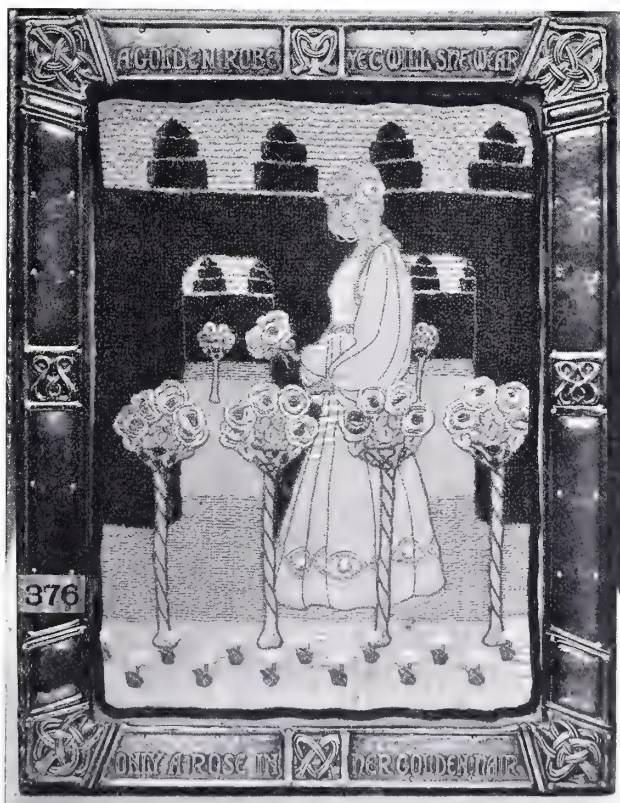
FIREPLACE CURTAIN

DESIGNED AND EXECUTED BY
MRS. REYNOLDS-STEPHENS

to such use, fills the place of metals which tradition has accustomed us to associate with the beauty of ceremonial and religious ornamentation. But we do not press this point. It does not apply to the admirable design for a lectern by Mr. Edward Spencer, in wrought iron, the requirements and position of which admit of more obvious usefulness in the design. A fire-screen in wrought iron, also by Mr. Edward Spencer, is not to be overlooked in a mention of the various things in metal which we meet with in the Exhibition, and his panel for an altar rail, executed by Messrs. Walter Spencer and Fred Job, is a design of unusual interest and distinction. There are some experiments in inlaid metal by the Metallic Ornamentation Co. not altogether valuable in design, but it is an interesting question whether there is a future for what we believe is a process of new invention. Sent by Miss Edith Downing is a marble panel carved with considerable skill. Mention should be made of a remarkable wood engraving, *The Limestone Rock*, by Mr. Sydney Lee, amongst the exhibits which cannot easily be classed in a department; it is a very fascinating example of the art, as it expresses itself in quite modern hands. Some dainty drawings for title-pages, frontispieces, and their reproductions are exhibited by Mr. Francis D. Bedford. Mr. C. H. St. John

Hornby exhibits some illustrations from the Old Testament. In these he affects the once beautiful convention which was forced upon the earliest wood-engravers through their incomplete acceptance of anatomical form. Mr. J. Foord has four book illustrations, *Sweet Sultan*, *Salsify*, *Narcissus*, and *Marrow*; they are charming renderings of plant forms. A wall paper, *Alpine Flowers*, by Mr. Horace Warner, exhibited by Messrs. Jeffrey & Co., is in the old form of decoration, spotted in natural flowers. The drawings for wall papers by Mr. Allan

F. Vigers are full of a knowledge of flower-form though carried into absolute convention of much beauty. Two needlework panels exhibited by



NEEDLEWORK PANEL

DESIGNED AND EXECUTED
BY DOROTHY MORRIS

Technical Hints

Miss Dorothy Morris are of real decorative value and pleasant in colour ; we reproduce one, with a well-designed metal frame.

(To be continued.)

TECHNICAL HINTS FROM THE DRAWINGS OF PAST MASTERS OF PAINTING. IV. REM- BRANDT.

THE supreme mastery of Rembrandt's power is nowhere more manifest than in the countless studies in sepia with the pen or brush which it seems to have been his delight to do, working out the compositions of the subjects which he intended painting or etching, first in line and then with bold



INKSTAND

EXHIBITED BY THE
GUILD OF HANDICRAFT

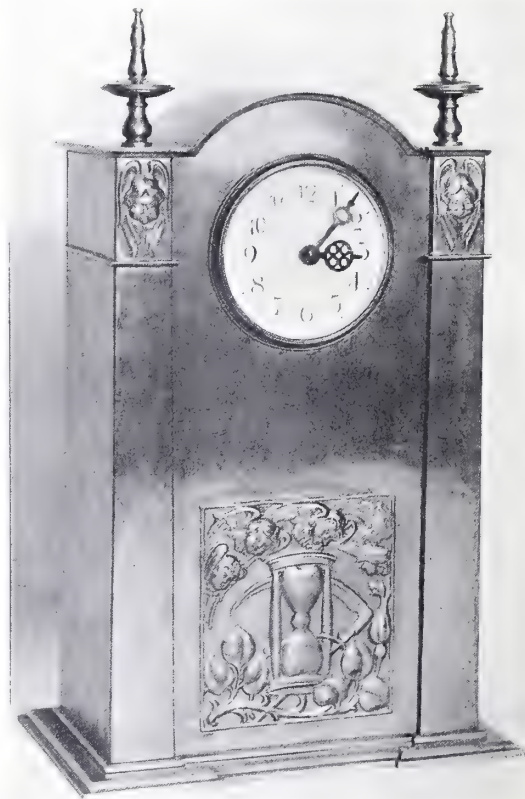


PRINTED COTTON

DESIGNED BY JOSEPH M. DORAN
EXECUTED BY GEO. P. AND T. BAKER

sweeps of diluted sepia developing their light and shade. It is difficult to determine what tool he used for the line-work: probably either a quill or reed pen; whichever it was, in his hand it was extraordinarily elastic. The suggestion has been made that he used a quill pen for the drawing and the feather end dipped in the diluted ink for the broad washes; such might almost have been the method used in making the beautiful study of an old Rabbi here reproduced. It

is a typical example of the large collection of Rembrandt drawings preserved in the Print Room of the British Museum. A study of these drawings fills one with admiration at the sureness and economy of line with which he was able to express his ideas.



CLOCK IN
REPOUSSÉ BRASS

DESIGNED BY R. EVANS
EXECUTED BY J. E. WALTHAM
AND R. HOLLOWAY



(BRITISH MUSEUM)



STUDY IN SEPIA BY REMBRANDT.

Studio-Talk

STUDIO-TALK

(From our own Correspondents)

LONDON.—At a meeting of the Royal Academy, held in the second week of the new year, Mr. Solomon J. Solomon was promoted to full membership; and Mr. Joseph Israëls and Mr. A. St. Gaudens were made Honorary Foreign Academicians. At another meeting held just before, Mr. Edward Stott, painter, and Mr. F. W. Pomeroy, sculptor, were elected Associates, and Mr. Frank Short and Mr. William Strang Associate-Engravers, a class to which no appointments had been made for many years. We are officially informed that these new Associate-Engravers will hold the same rights and privileges as other Associates and take the letters A.R.A. after their names.

We reproduce here two oil sketches by Mr. Alexander Jamieson, one of the younger Scottish painters resident in London. Mr. Jamieson is an impressionist, painting with great vitality in his brushwork, aiming at movement, light, and colour. Constantly sketching from life as it goes on around him, he has, in the course of time, accumulated a quantity of panels painted each at one sitting, and they all have that freshness of first impressions which is so pleasant. Out of the material thus accumulated have grown his better known exhibition pictures, but these panels are most interesting as showing the unusual degree of skill he has attained as an oil sketcher. They evince much of that highly trained power of selection and cultivated habit of vision that is characteristic of the best impressionist work.

With his entrance into new galleries at 54, Baker Street, Mr. John Baillie opened in December a characteristically interesting exhibition, that of the works of the late Simeon Solomon, to whose name, when every now and then it has appeared in recent years, considerable curiosity has

always been attached. Closely connected with the Pre-Raphaelite group, though dying so late as last year, Solomon's work has remained, so far at least as the general public are concerned, comparatively unknown. In places nothing more than languidly sentimental, his art at other times rises to heights of a proud and remote mysticism which only meets its equal in Blake. The artist's ideal is one of Hellenic beauty always, and though comparison has been made between his early work and the drawings of Rossetti, his adherence to this ideal and his love of the abstract is in antagonism to the spirit of Rossetti's art. Rapid transitions from weakness to greatness and then again to weakness gave an extraordinary character to the artist's work as a whole, as it was to be seen in this exhibition. It is an inequality to some extent explained by the unhappiness for which the artist's temperament seemed fated in its curious incompatibility with life's daily traffic. Mr. Baillie is entitled to congratulation for his energy in getting together this memorial exhibition, and thus bringing the late artist's memory into its own in the matter of long-delayed public recognition. Following



OIL SKETCH

BY ALEXANDER JAMIESON

Studio-Talk

this example we are glad to see that many examples of Solomon's work have been secured for the Old Masters' exhibition at the Royal Academy. Besides the above works, there were to be seen at the Baillie galleries some well-painted manuscripts on vellum by Miss Jessie Bayes and enamels by Miss May Hart; the remarkable picture, *The Body of Harold brought before William the Conqueror*, by Ford Madox Brown, *The Uninterrupted Dream* by Burne Jones, an early painting by Sir E. J. Poynter, and two drawings by Rossetti of rare imagination and beauty.

At Leighton House Mr. Henry Holiday exhibited before Christmas works by himself, including paintings, sculpture, stained glass, enamels, opus-sectile mosaics, with cartoons, designs, and studies. These were on view prior to their despatch to Germany, in response to an invitation to the artist to exhibit in that country.

The Landscape Exhibition of Messrs. R. W. Allen, R.W.S., J. Aumonier, R.I., T. Austen Brown, A.R.S.A., James S. Hill, R.I., A. D. Peppercorn, Leslie Thomson, R.I., held in January at the Gallery of the Royal Society of Painters in

Water Colours, made the eleventh year in which the group of six painters, with hardly a change in membership, have exhibited. The pictures of the newest member of the group, Mr. Austen Brown, were a valuable contribution. The work shown made this as interesting as any preceding exhibition.

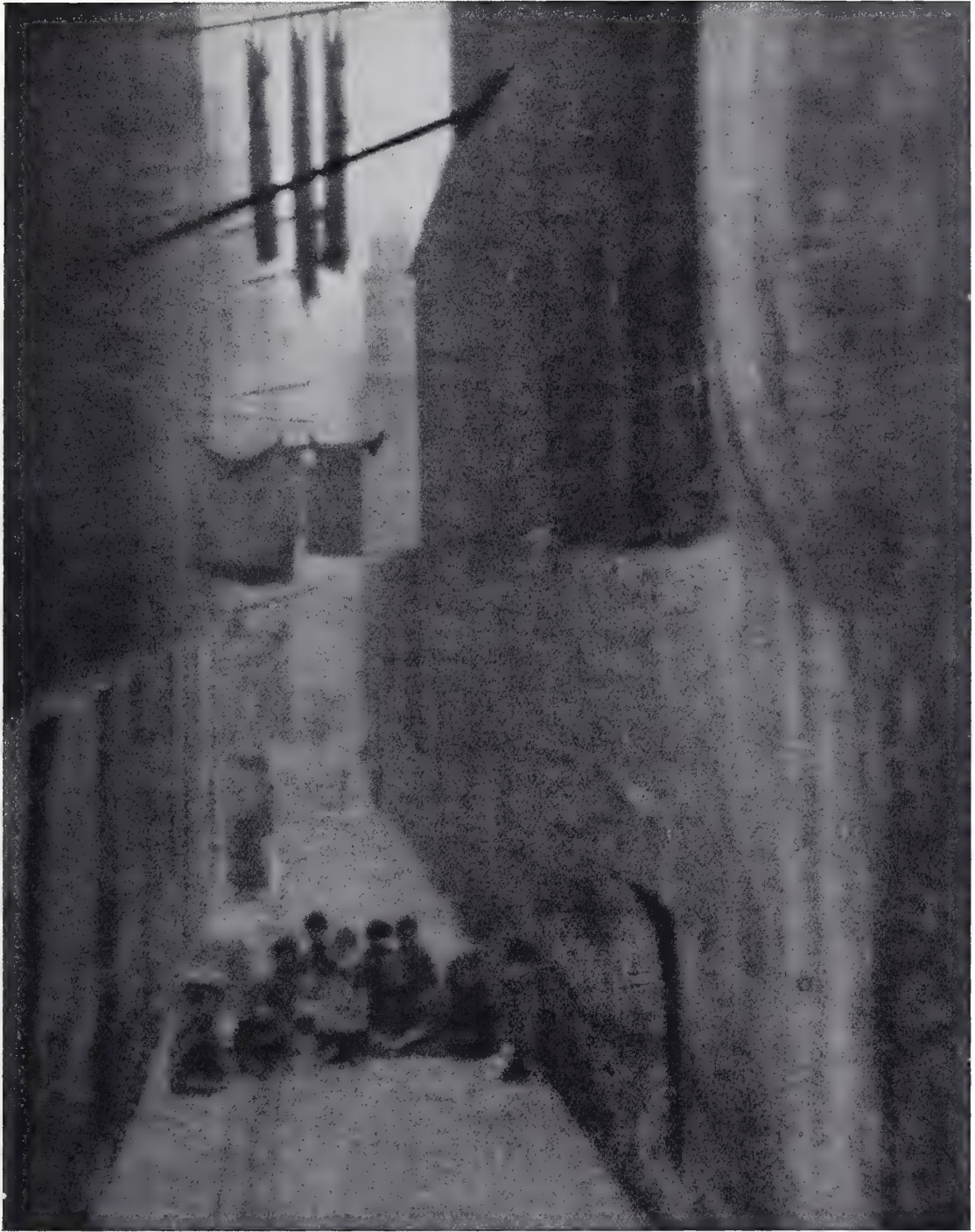
Mr. Alvin Langdon Coburn's photograph (here reproduced) of *The Cowgate, Edinburgh*, is one of a particularly interesting collection of views and portraits which that well-known exponent of pictorial photography in America has got together for exhibition this month at the Royal Photographic Society's quarters in Russell Square. The collection comprises a number of pictures taken in London, Scotland, and Italy, as well as some taken in America, and a series of portraits of American and English notabilities. We hope shortly to have an opportunity of saying more about his work.

NEW YORK.—So-called "popular art" seems somehow to have its own secret, undiscoverable by hundreds of talent in spite of every effort to attain it. Among our landscape painters, H. W. Ranger has gained this popular appreciation. His pictures,



'TRÉPORT'

FROM THE OIL SKETCH BY ALEXANDER JAMIESON



"THE COWGATE, EDINBURGH." FROM A
PHOTOGRAPH BY ALVIN L. COBURN

Studio-Talk

peculiarly mellow in tone, lack that natural sincerity which is said to be the most important condition in all art, but this in no way implies that they are hastily or carelessly made. Ranger is a very able technician, and, perfectly serious, he goes as far as he can. He is alive to impressions of a vivid and vigorous kind, and his reflective and imaginative qualities are of no mean order. His shortcoming seems to consist largely of a certain inability to free his mind from traditionary commonplaces. His art impulse is of the conventional order. He works in reminiscences. Claude Lorraine trees and light effects, and bits of Gainsborough or Constable appear and reappear on his canvas with alarming frequency.

Apart from this lack of originality, there is much to admire in Ranger's work. He is an acute observer, a careful student of composition, and a powerful painter, who has all the accomplishments of technique, the tricks of *facture* and *patina* at his fingers' ends. Altogether it is probable that Ranger's more serious work is yet to come—after he has become more singly

devoted to some ideal more worthy of his really uncommon powers.

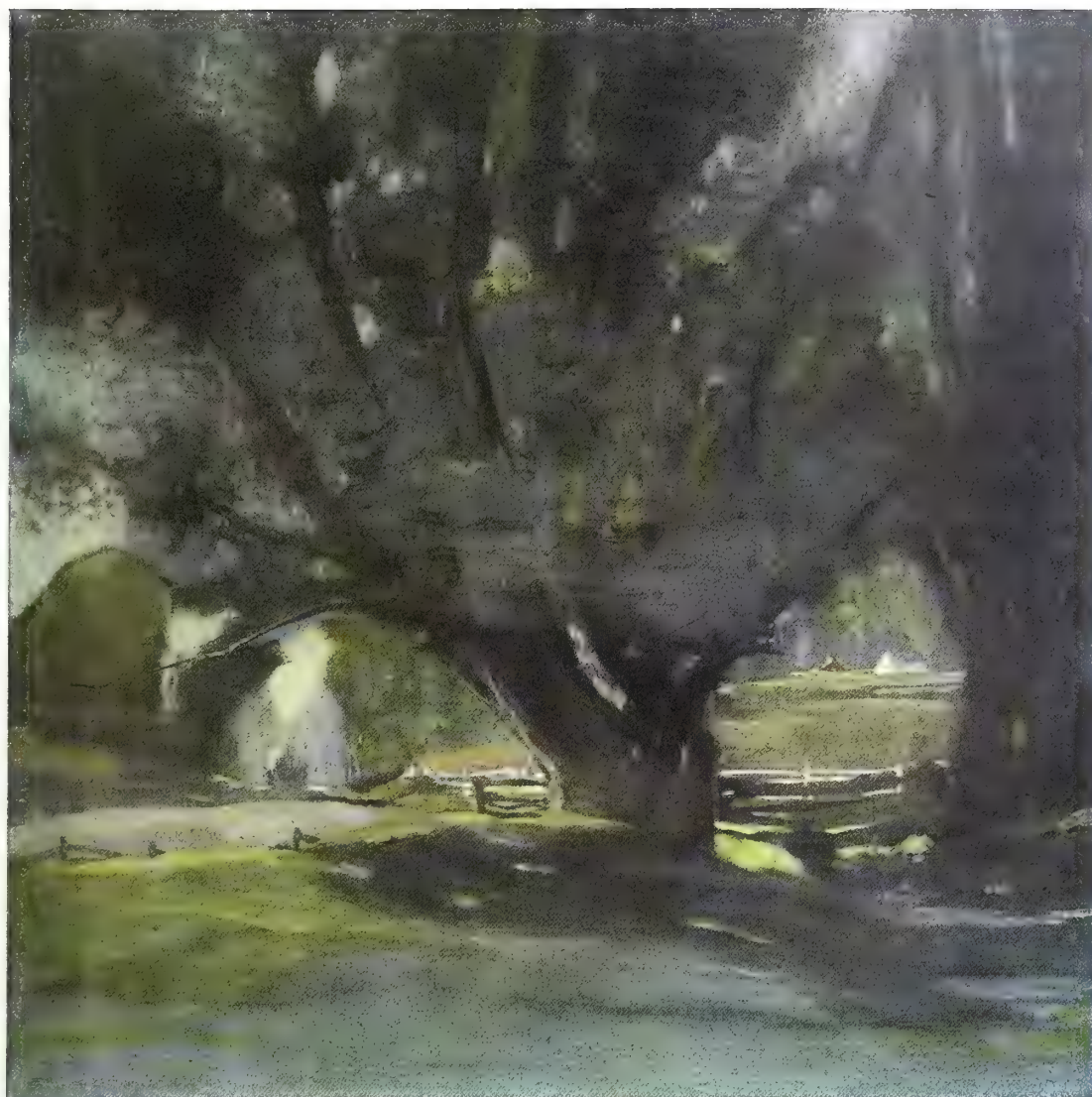
Among our animal painters Horatio Walker is rapidly coming to the front. He also is strongly under the influence of precedent masters—but not to his undoing. He may be deficient in his technical expression, but what he has to express is strongly felt. He is the painter of Canadian back-wood life, and deeply imbued with his subject. His love of animals is strongly marked; but he does not look at them with the eyes of a fancy stock breeder; it is always their intelligence or human resemblances, their peculiar characteristics or sufferings that attract him. And he tries to translate these observations to us, by accentuating their picturesque qualities, without obliterating the sentiments which produced and accompanied them.

PHILADELPHIA.—Miss Marianna Sloan, a young American artist, whose picture, *A Water Willow*, we here reproduce in colour, was born in Philadelphia, and studied at the School of Design in that city under



"THE BOAT LANDING"

BY H. W. RANGER



"WATER WILLOW." FROM THE WATER-COLOUR BY MARIANNA SLOAN.



"TREE FELLERS AT WORK"

BY HORATIO WALKER

(By permission of Mr. N. E. Montrose)

Robert Henri and Elliot Daingerfield. Miss Sloan handles her water-colours after the manner of oils, using hoghair brushes, and has acquired an original and forceful style of technique. She is a member of the Philadelphia Water-colour Club and is a constant exhibitor in her own country. She was awarded a bronze medal at the recent St. Louis Exhibition

Last year she went farther a-field, sending a number of her pictures to England, and having one hung at the Royal Academy and two at Birmingham. The picture reproduced has been accepted by the International Society for their water-colour exhibition, which succeeds that devoted to oils and sculpture at the New Gallery last month. Miss Sloan is a vigorous landscape painter, going to nature direct for her inspiration, and finishing her work almost entirely out of doors. She has a subtle

appreciation of the relations of light and shade. There is considerable variety in her work, which, so far, has been almost entirely confined to her native Pennsylvania, as she has not yet been "abroad."

W. M. W.

Charles Grafty, the winner of the National Sculpture Society's special competition for portrait busts, is our poet among sculptors. I believe he has never made an equestrian nor a portrait statue. To him form is, more than to most of his fellow-artists, a mirror of external life; but he shuns reality in the choice of his subjects. His *tournure d'esprit* is that of a sym-

bolist; he is an adventurer in time and space, and merely returns to this prosaic earth to shape his mystic dreams into some tangible form. He is modern to his finger tips; he believes in the suggestion of colour by chiaroscuro contrast; he tries to convey philosophy by vague symbols, and



"THE QUEEN OF THE BALLET" (See Boston Studio-Talk) BY L. KRONBERG

Studio-Talk

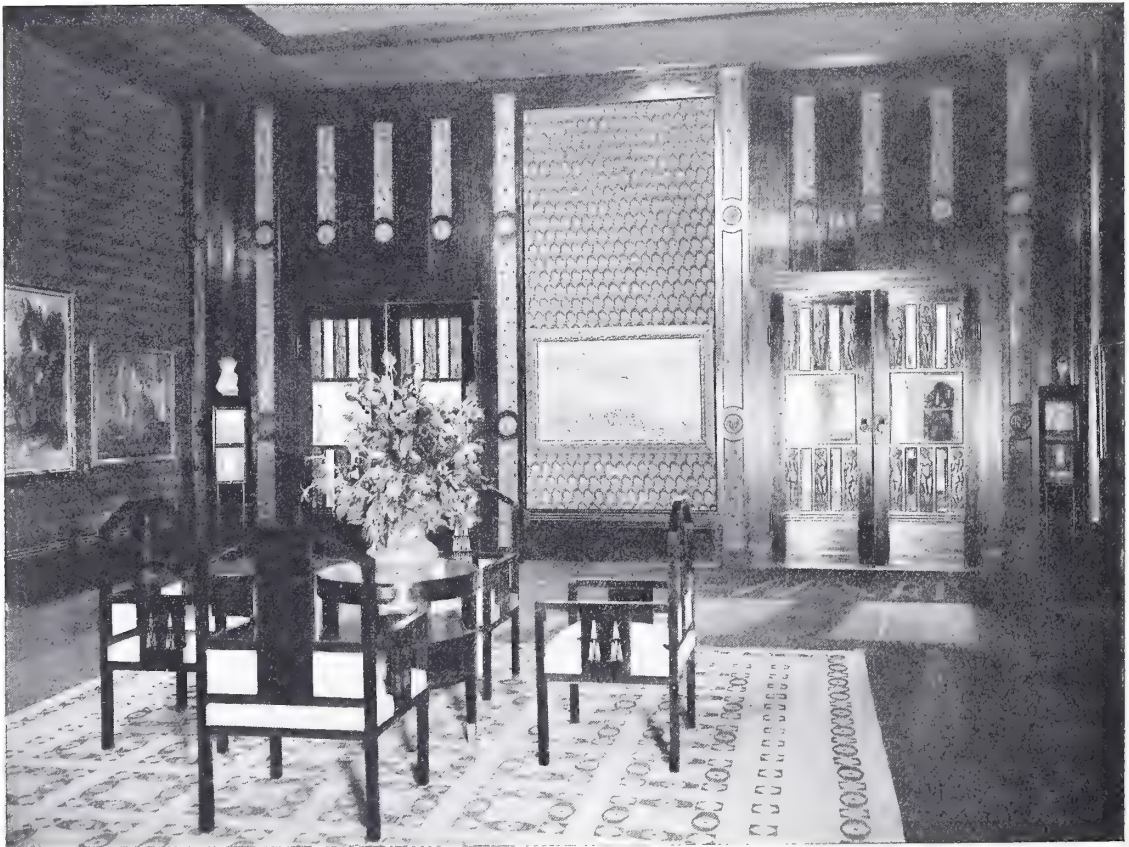
deems it possible to suggest music by precise and frequently awkward forms. His fountain for the Buffalo Exposition—a most elaborate piece of sculpture—was in need of a commentary; the pleasure-seeking public passed it by without comprehending its symbolical lesson. While we doubt if this kind of symbolism is the true vocation of sculpture, we cannot help admiring the sculptor's abundant and multifarious talent. It has many modes and moods; it is idyllic, lyric, and melodramatic in turn. The artist has explored every line of glyptic expression. Grafty knows that he has something special to say, and that he must find for himself a special and unique form of utterance. He is decidedly a man of his generation, an intimate part of the intellectual life of to-day. S. H.

BOSTON.—In a recent exhibition of the "Odd Brushes" (a temporary partnership of five young artists with all sorts of ambitious schemes for the future) Louis Kronberg showed not less than some fifty canvases, sketches and pastels. They attracted

considerable attention by the painter's peculiar choice of subjects. Kronberg is an ardent admirer of the ballet and the stage, and there is a flavour of the footlights about all his work, even about his portraits, as they invariably represent actors like Richard Mansfield in various make-ups.

Some critics have called him the American Degas. But there is only the similarity of subject, the treatment is quite a different one. The Boston painter has neither the dash nor the looseness of Degas' method; he does not *suggest*, but actually represents a scene.

Kronberg is attracted by the riotous colour effects which the stage affords, and he reproduces their manifold shades and distinctions of hue with consummate skill. Owing to his use of colour as material instead of as an end, and to the directness with which he paints what there is visible to his eye and suggested to his mind, his ballet scenes, however, depend for their interest not on the stage and its hackneyed romantic attractiveness, but on



INTERIOR, HAGENBUND EXHIBITION, VIENNA

DESIGNED BY JOSEPH URBAN
EXECUTED BY SANDOR JARAY



INTERIOR, JUNGBUND EXHIBITION, VIENNA

ARRANGED BY OSKAR LASKE
WICKER FURNITURE BY PRAG RUDNICKER

qualities of their own. He is truly enamoured with the art of dancing—even as Mallarmé, the poet, was—and catches a good deal of the buoyant spirit and air of vivacity which form the principal charm of such performances. If he should do more of such work as *The Queen of the Ballet*, *Behind the Footlights* (owned by the Pennsylvania Academy of Fine Arts), and his Salon picture *Loie Fuller*, there would be no doubt of his being a born decorative painter. In these three canvases of large dimensions the artist is at his best; they are not only rich pieces of colour, but beautifully painted in respect of quality and serious, contained expression in general.

Louis Kronberg is still a young man, considering the length of time needed to perfect oneself in art, particularly in this country. Boston is a poor place to make one's work in, and a poor place in which to sell it. In spite of the vigorous and prolific genius of the artist and the admirable work he has already produced, his future is the most valuable thing he has to show. We may still ask ourselves what he will do with it, while we hope that he will

see fit to give successors to the three pictures which I have spoken of emphatically as his best.

S. H.

VIENNA.—At the recent Hagenbund Exhibition a new-comer, in the person of Kasimir Sichulski of Cracow, came in for a warm welcome and was gratified by seeing his pictures eagerly bought up. He is quite a youth, being only twenty-one, and is entirely self-taught. He is a peasant, and in his types of Polish and Ruthenian peasantry shows how great is his sympathy with them, and how well he understands them and their ways. There is something about these peasants, in spite of the misery and squalor in which their lives are passed, that excites the sympathy of the stranger with them and their land. In his *Little Gazda* he gives us a little Ruthenian, in sheepskins and snow-shoes, toiling over vast masses of snow, against which his figure stands out like a silhouette. It is not the *Gazda* we are familiar with in Holland, skating his way to school; the features of the Slav boy are finer, and there is more earnestness in his face. In

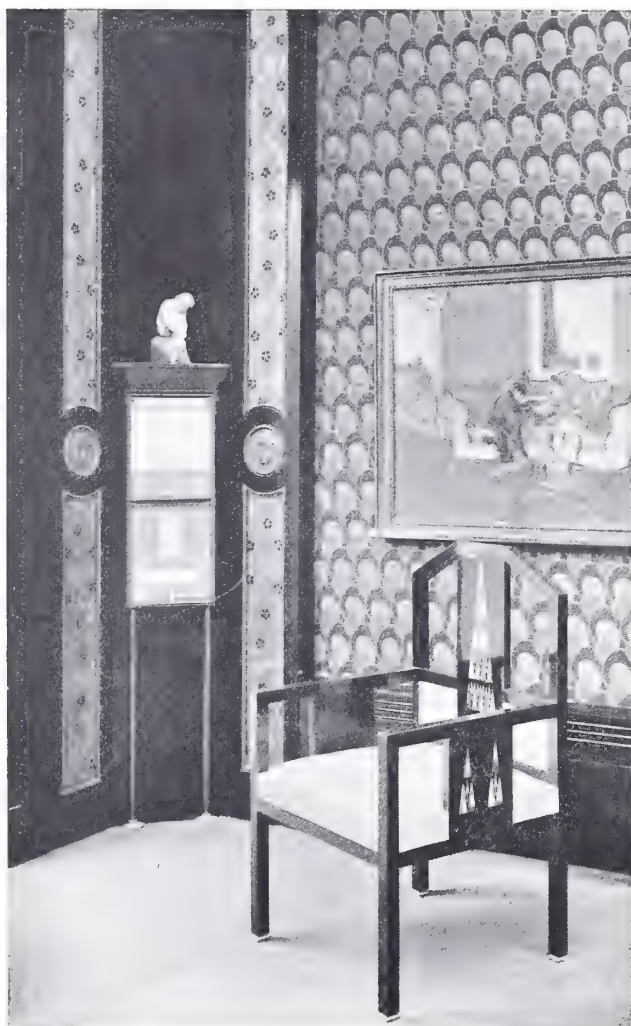
another picture, *Spring*, we see the same earnestness in the face of a girl nursing a baby goat; but there is a background of joyousness here, for winter is coming to an end. Sichulski's work is characterised by freshness and charm, and he is very successful in his colour harmonies and treatment of atmosphere

Another painter of peasant types is Josa Uprka, a Moravian. If Sichulski's types are sombre, those of Uprka are gay, alike in colour and in movement, for gaiety is



"FATHER AND SON"

BY E. K. SIMAY



INTERIOR, HAGENBUND EXHIBITION, VIENNA

DESIGNED BY JOSEPH URBAN
EXECUTED BY SANDOR JARAY

a characteristic of the race to which he belongs. Like Sichulski, he is himself one of the people, who furnish him with his themes: whether it be in their joys or sorrows, in their homes or while labouring in the fields, and whether old or young, his pictures reveal that sympathy for them which is part and parcel of his nature.

Gustav Bamberger (Krems) exhibited some landscapes, showing true artistic feeling and delicate treatment, while those of Adolph Luntz (Karlsruhe) reveal that beauty of form and expression which one naturally looks for in his works. Hugo Baar's familiar landscapes were also in evidence with their richness of verdure besprinkled with gay flowers and fields dotted with bloom-laden trees.

An artist of quite another *genre* is Walter Hampel, whose *intimes* are so well known and appreciated. He goes to the old Biedermaier period with its simplicity and soberness for his inspirations. The *Jungfernstübchen* (girl's bed-room) fully represents this period, as does also *A Quiet Corner*. Walter Hampel paints with so much love for his subject, and with such exactitude, that one cannot help sharing that restfulness which his pictures seem to breathe. Karl Fahringer and Emerich Simay are two animal painters of merit,

Studio-Talk

the latter with a special predilection for monkeys, of whose habits and development he has made a special study. Wilhelm Hedja exhibited several plastics in wax showing good taste in composition and surety of touch. In his plaquettes he is particularly happy. Josef Heu only sent one exhibit, a portrait-bust in bronze, and worthy the master. Franz Simon (Paris), in his coloured etchings, shows much originality and feeling. Particularly felicitous is his *Market in Cracow*, in which he has admirably rendered the varied and bright hues which enliven this city on a market morning. The exhibition was arranged by Josef Urban.

One large room of the Hagenbund was given over to the "Jungbund," a society of young artists who, till now, have had their home in the Künstlerhaus. The exhibition was arranged by architect Oskar Laske, and the whole was very pleasing. Oskar Laske exhibited sketches of scenes in the Bukowina, England and Scotland. His drawing is good and he has caught the local colour, particularly of



"SPRING"

BY KASIMIR SICHULSKI

Scotland. Alex Pock's pen-and-ink sketches bear evidence of considerable fertility of imagination; Karl Hollitzer, Otto Barth, and Adolf Gross showed meritorious work; Alexander Karl Wilke is making a name for himself as a depicter of Viennese types; Rudolf Kriser has a true sense of decorative worth; and Hans Böhler in his drawings shows a fine sense of colour. It will be interesting to watch the progress of this youthful society.

A. S. L.



"LITTLE GAZDA"

BY KASIMIR SICHULSKI

PARIS. — The twenty-third annual Exhibition of the "International Society" was held in December, at Georges Petit's. Nowadays, of course, we have no supreme displays by this group such as we had when Thaulow and Cottet contributed. Nevertheless the Society seems to be recovering, little by little, from the departure of its leaders. Gradually new personalities are coming to the front, and taking an important part in the present evolution. Such, for example, is M. Felix Borchardt, a very "personal" portraitist, who

has really become the head of the German impressionist movement.

M. Borchardt indeed appears to have created a style of open-air portrait, boldly executed, in broad daylight, and finished in that same daylight, face to face with the sitter; not done in the studio, from notes and sketches, as is too often the case. Thus it was that Borchardt painted the portrait of the German Emperor which will be seen in the coming Salon. Meanwhile he is represented at the "Société Internationale" by a portrait of a lady in white standing strongly out from a background of green leaves, and by some excellent drawings which display the suppleness of his art.



"A QUIET CORNER"

(See Vienna Studio-Talk)

BY WALTER HAMPEL

Another painter, not "without honour in his own country," Sorolla y Bastida, exhibited two canvases

which cannot be regarded as representative of his great gifts. One prefers him in the vast decorative compositions in which he excels. Still, Sorolla is ever an interesting and original artist, and even when it happens that he goes astray he is always attractive by reason of his colour and his richness of observation.



"GIRL'S BEDROOM"

(See Vienna Studio-Talk)

BY WALTER HAMPEL

Having recorded the success of two artists who have "come into their own," let me now draw attention to the progress made by the younger painters. M. Frieske sent some portraits of ladies; these pictures are genuine "interiors," and have a very special charm. Hitherto M. Frieske had been somewhat Whistlerian in his choice of greyish tones, but each year he is displaying increased individuality.

Studio-Talk



"BLOSSOMING TIME" (See *Vienna Studio-Talk*) BY HUGO BAAR

M. Waidmann, too, in his landscapes, gives evidence of high and strong accomplishment. For a long time this artist was somewhat uncertain and had to feel his way. Now he ranks among the best of our landscape painters. His ancient houses by the water-side in the town of Luxembourg and his snowy landscape are good examples of sound sentiment and vision robustly expressed.

It is always good to see M. Chabanian's sea-pieces, the scenes of rustic life by M. Chialiva, the Venetian views of M. Bompard, the poetic night-pieces of M. Boucher, the wide-stretching sands of M. Harrison, and the northern landscapes of the Scandinavian artist, M. Grimelund. There may be nothing extraordinary in the way of revelation in these works, but they certainly should not be

harshly criticised. Here we have a number of conscientious artists, well equipped and sure of *technique*, yet seldom striking a new note from one year to another.

Among the other exhibitors must be mentioned M. Le Gout Gérard, M. Réalier-Dumas, M. Lynch, M. Brouillet, M. Calbet and M. Frédéric Lauth, whom one has often seen better represented.

In the sculpture section the only artist deserving of one's full attention is Théodore-Rivière. I shall take an early opportunity of dealing in detail with this remarkable sculptor, who displays so much strength, such absolute individuality in the restricted domain of the statuette.



"WOMAN IN WHITE"

BY FELIX BORCHARDT

Studio-Talk



"A QUIET CHAT" (See Prague Studio-Talk) FROM AN ETCHING BY HELENÁ ERMINGEROVÁ

Each year the Société Internationale exhibits a work by one of its departed members. This year we saw a canvas by Paul Baudry, *L'Amour et Psyché*—an agreeable work, correct and nicely drawn, but somewhat cold in tone.

Bernard Hoetger and Camille Claudel are names too little known by the great public, which is matter for regret, seeing they—particularly the second—signify two sculptors of high talent. Praise is therefore due to M. Blot for having exhibited in his galleries a selection of their works in an exhibition arranged by M. Louis Vauxcelles. Camille Claudel is a great artist—the most individual, as the most brilliant, of Rodin's pupils—who, after a fierce struggle with "outrageous fortune," and all sorts of ill luck, has at last become one of the most remarkable personalities in the world of sculpture in France.

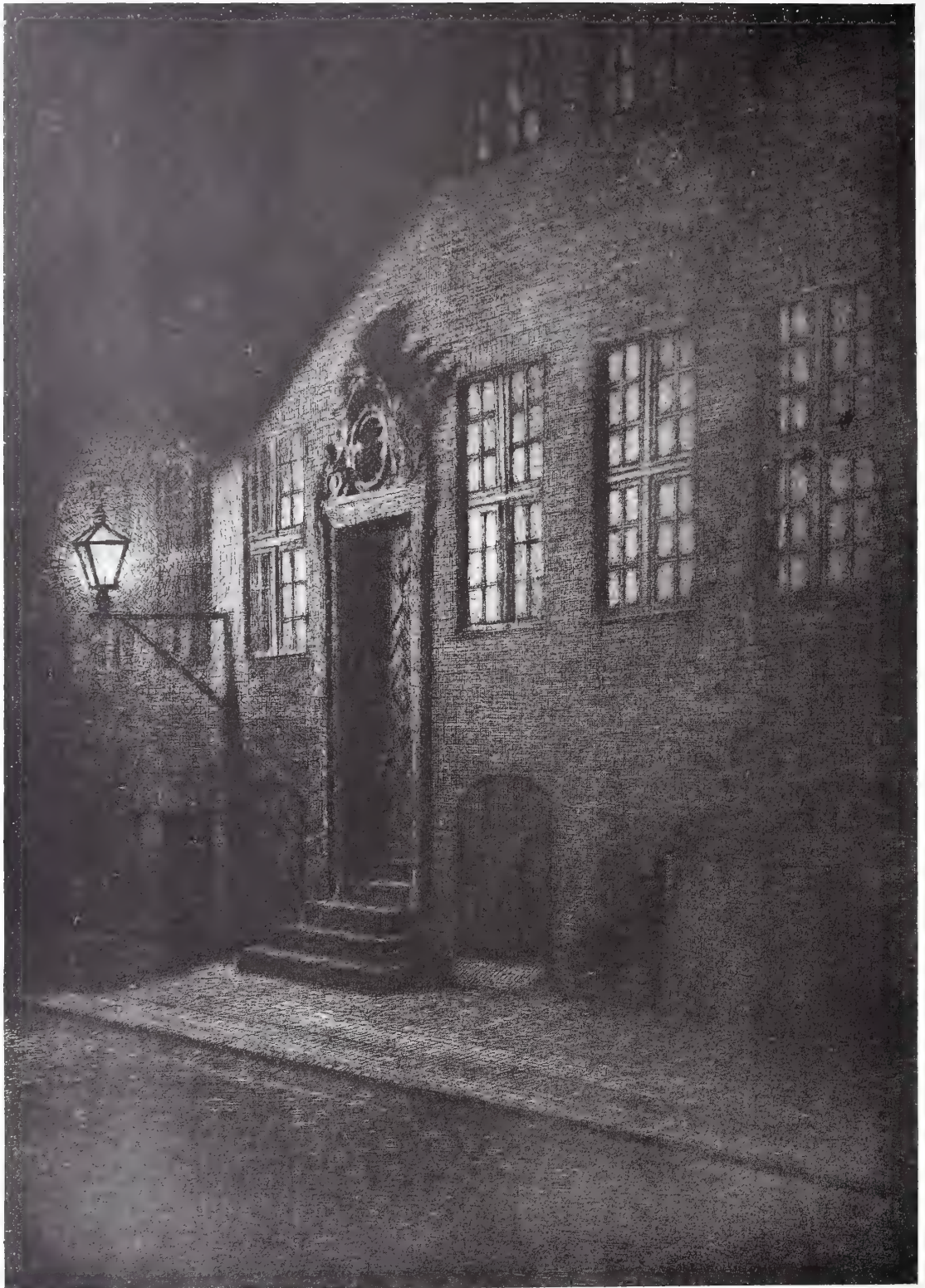
The force of his individuality is felt the very moment one enters the Blot Galleries. Claudel's *Imploration*, and his *Persée* are *morceaux* of infinite breadth of touch and impeccable modelling. In his minute works, such as the *Baigneuses*, in his busts, and in his beautiful group *La Valse*, Camille Claudel shows



"MOONLIGHT"

(See Stockholm Studio-Talk)

BY OTTO HESSELBOM



"AN OLD HOUSE, COPENHAGEN." FROM THE ETCHING BY E. KRAUSE.



"SUNSET"

BY OTTO HESSELBOM

unmistakably the richness of his endowment, and it is sincerely to be hoped that success may come at length to crown the efforts of this splendid artist. H. F.

PRAGUE.—Miss Helená Ermingerová, one of whose etchings we reproduce, is a native of Bohemia, but has worked both at Munich and Paris. Her talent is now largely devoted to the depicting of children, and in this direction she has executed portraits of the juvenile members of many of the aristocratic houses of her own country, and of Hungary and Germany.

She has also achieved a certain reputation as an illustrator of children's books.

STOCKHOLM.—That "no one is a prophet in his own country" is an old saying that comes very near the truth in the instance of Otto Hesselbom, who is by this time well known and highly appreciated abroad as a landscape painter, while he is hardly recognised at home. This is very strange indeed, considering that Mr. Hesselbom has never been abroad at all. But his pictures have, and they have often been spoken of in the foreign press as the *clou* of many an exhibition. This painter is an ardent lover of extensive views, over forests, mountains and water. His colours are sombre and quiet, and his method simple. All he seems to care for is to get light and space in his pictures.

COPENHAGEN. — The young Danish painter, Möhl Hansen, has of late years attracted considerable attention, both as a landscapist



DESIGN FOR CUSHION

BY MÖHL HANSEN

Studio-Talk

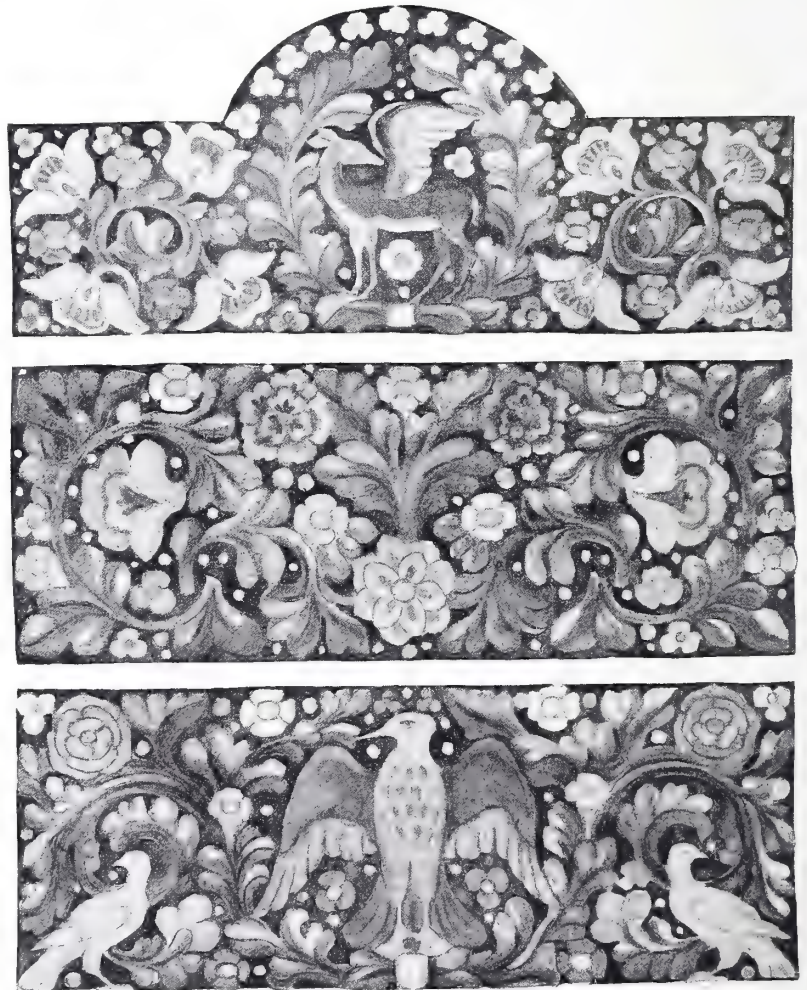
and as a designer of lace, needlework and ceramic productions. Whatever the nature of his work, it is almost invariably distinguished by a marked personality, and there is over his designs a peculiar, individual style, which one seems to remember; true, they are not always free from old-time reminiscences, but these have in any case been turned to excellent account. There is a manly boldness over many of them, whilst in others one is impressed by the clever, yet spontaneous manner in which the ornamentation has been made to fully cover the ground. Möhl Hansen has a fine eye, not only for line but also for colours, which are invariably chosen so as to produce a singularly harmonious effect, brought about by a number of subdued and often very delicate hues.

THE STUDIO, on a previous occasion, has given a reproduction of E. Krause's singularly attractive etching, *The Six Sisters* (some old houses in Copenhagen, now demolished). In that, as well as in the one we reproduce as a special plate and in others, he shows a preference for old-time architectural motifs, which he, for choice, renders in the dim, picturesque light of a solitary lamp or of the setting sun. He uses the needle with much skill, and the accompanying example forms a worthy sequel to its predecessors.

His etching of *Fredriksberg Palace*, also reproduced, possesses many of the former virtues, but marks a new departure, inasmuch as it is in colours. Mr. Krause has invented a new method enabling him to print, at the same time, the various colours, whereby overlapping and other shortcomings often resulting from the usual manner of

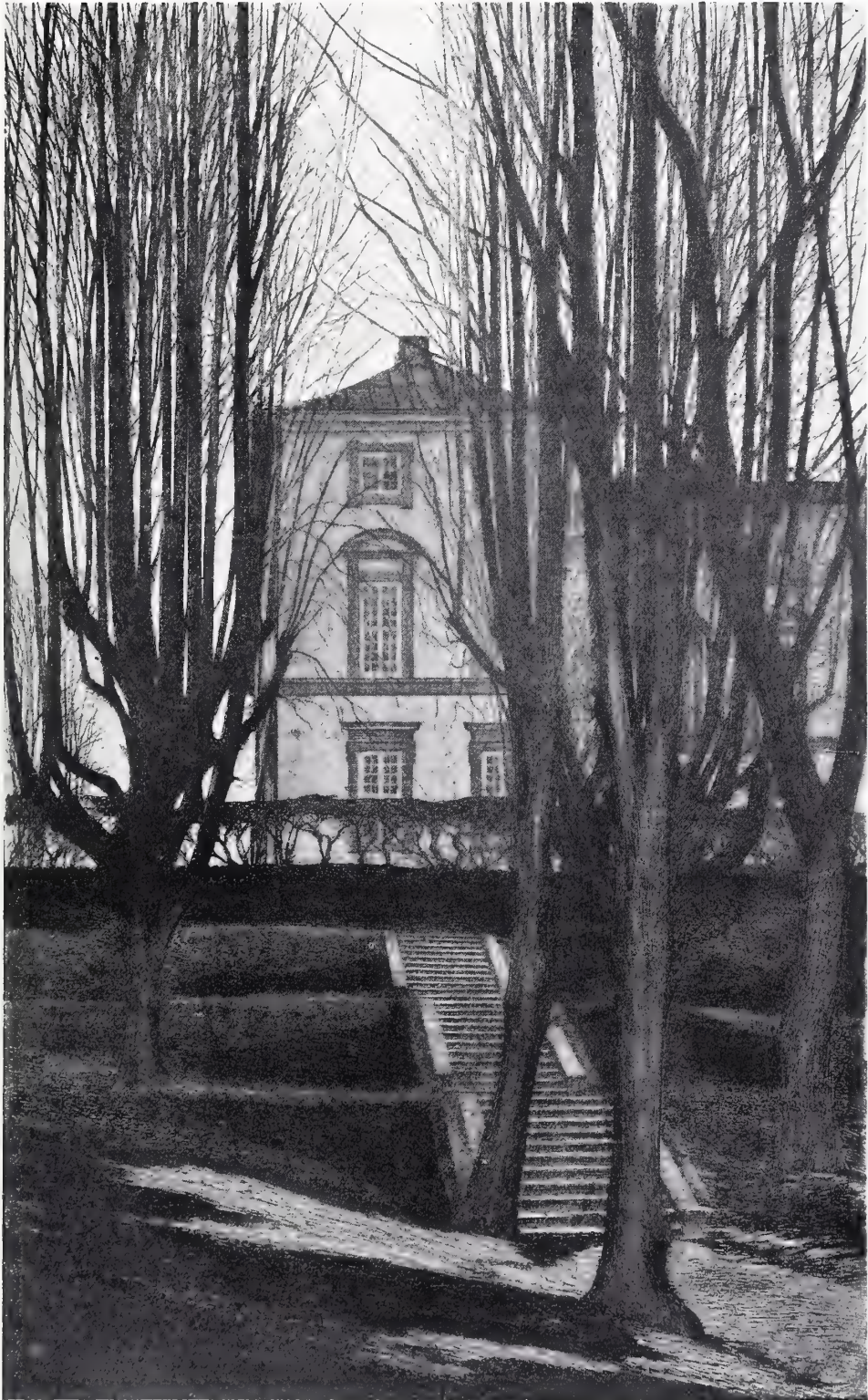
printing coloured etchings, are avoided. Krause, in the present etching, happily renders the peculiar mood of the locality, the old walls of the palace and the architectural straightness of the leafless limes. The artist has of late also gone in for colour-lithography with encouraging results, and must be commended for the zeal he displays in trying to perfect his methods. G. B.

SYDNEY (NEW SOUTH WALES).—The twenty-sixth exhibition of the Royal Art Society was opened at the close of September, by Mr. W. Lister-Lister, the President, and comprised one hundred and eleven oil paintings, one hundred and sixty-four water-colours, fifty-one black-and-white drawings, a few miniatures, and five pieces of sculpture. Eight of the exhibited pictures have been purchased by the Trustees of the National Art Gallery for the Australian court. Though many prominent



DESIGN FOR LETTER HOLDER

BY MÖHL HANSEN



"FREDERIKSBERG PALACE." FROM A
COLOURED ETCHING BY E. KRAUSE

Reviews

exhibitors at former shows were not represented in consequence of their migration to other parts, the show, taken as a whole, was an undoubted success.

A feature of the exhibition was the comparatively large number of portraits, which were much more numerous than in previous years. Mr. Percy Spence's portrait of the President was hailed as a marked success, as was also that of *Mr. Livingstone Hopkins* painted by him, while other meritorious achievements in portraiture stand to the credit of Messrs. J. S. Watkins, Henry J. Crisp, Dattilo-Rubbo, J. M. Auld, Miss Cusack, and others.

Of figure subjects other than portraits, a goodly selection were to be seen, including rather more studies of the nude than usual, though the quality of these was scarcely first-rate. Mention should be made of Mr. Norman Carter's canvas *The 'Cellist*, one of the strongest pictures in the collection, both in respect of composition and colouring, and Mr. Dattilo-Rubbo's picture *Poverty makes strange bedfellows*, a masterful delineation of human derelicts, crowded together on a park bench. In landscapes, perhaps the most notable things shown were Mr. Lister's *Hush of Day*, a distinctively Australian subject skilfully treated; Mr. Will Ashton's river scenes in winter, at Paris, and his *Winter on the Marazion Marshes*, some Australian scenes by Mr. Forsyth and Mr. Hans Heysen of Adelaide, and a striking picture by Mr. G. Fitzgerald. There were some admirable landscapes by Mr. Burgess, and other works by Messrs. Daplyn, Albert Hanson, H. G. Garlick came in for their share of appreciation.

In the water-colour section, the President, together with Messrs. J. W. Tristram, B. E. Minns, and Miss Helen Hambridge were the principal contributors. Although the sculpture exhibits were so few in number, they were fully up to the average in quality, if not better, Mr. Spence's tiny statuette *The Mer-Mother*, and Mr. Hadfield's *Esther*, being undoubted successes.

REVIEWS AND NOTICES

Social Caricature in the Eighteenth Century. By GEORGE PASTON. (London: Methuen.) 52s. 6d. net.—In nothing is the contrast between the refinement of the nineteenth and the coarseness of the eighteenth century more strongly marked than in the caricatures of the two periods, as can be incontrovertibly proved by a comparison between the

carefully selected examples given by Miss Symonds in her deeply interesting volume and the work of such typical men as Charles Keene, Du Maurier, and Phil May. This is the more remarkable when it is remembered that the eighteenth century was a time of a true art revival in England, when Wilson, Constable, Reynolds, Gainsborough, Romney, Morland, and many other gifted masters, to whom vulgarity was impossible, were delighting the world with their poetic productions. That Gillray, Rowlandson, and their imitators should have won the success they did is of course a proof that their brutal directness did not offend the public taste, and that their satires had in them the saving element of mirth, though truth was often all but swamped in exaggeration. To them, and to some at least of their patrons, delicacy and reserve were alike unknown; whilst the effectiveness of suggestion never seems to have occurred to them. In her preface to what is really the first complete work on the subject of English eighteenth-century caricature that has yet appeared, George Paston claims to have given a kaleidoscopic view of the lighter side of social life; but this is really assuming too much, for in none of the drawings she gives is there any hint of the wit, the humour, and the tactful *savoir faire* that were quite as characteristic of the best members of the *beau monde*, as were the love of the pleasures of the table and delight in monstrosities of costume of their more degenerate contemporaries. Had she chosen the word "vulgar" instead of "lighter," her definition could have been accepted without demur; for it was, after all, only to that side that the caricaturist appealed. If this fact be borne in mind, much may be learnt by an examination of the numerous reproductions given of typical caricatures, the meaning of which is carefully explained in the text, which shows a most intimate acquaintance with the inner life of eighteenth-century society. The chapters on Music and the Drama, Sports and Pastimes, and Popular Delusions are especially illuminating, for it is in their amusements and superstitions that the idiosyncrasies of a people are most clearly revealed.

Gothic Architecture in England. By FRANCIS BOND, M.A., F.G.S., etc. (London: B. T. Batsford.) 31s. 6d. net.—This weighty and eminently trustworthy volume will do much to redress in favour of architecture the balance of literature dealing with art subjects, and many will eagerly endorse its author's plea for a more general and systematic study of great English buildings. Dictionary after dictionary of Gothic work has already been issued, but the present publication differs

Reviews

essentially from any of its predecessors in the completeness of its analysis of the first inception of the Gothic principle and of the development of English church architecture, the peculiar characteristics of which are traced back to their true sources. Mr. Bond is a genuine enthusiast, and he writes with the tempered eloquence of one who possesses a large reserve fund of information; he ruthlessly sweeps away the old misleading classifications, avoiding the use of the repellent technical terms that have done so much to check the general study of architecture. His language is never obscure, and the veriest novice can follow with ease the arguments that are the result of many years' study and of the critical insight that is so rare a gift. Some twelve hundred illustrations admirably supplement the text, including a very large number of photographs, some of them true works of art; sketches, plans, sections, diagrams, and mouldings, all of which are alphabetically indexed to facilitate reference; whilst, at the end of the book, will be found chronological lists of the chief examples of Norman and Gothic architecture, the greater number of which have been critically examined by Mr. Bond himself. The one thing to be regretted is that his work, exhaustive as it certainly is, should touch but lightly on the interaction between English-Gothic architecture and the history of the land in which it was evolved, for there can be no doubt that it is alike the most significant and the highest expression of mediæval national life that has been preserved.

Burma. Painted and described by R. TALBOT KELLY. (London: A. & C. Black.) 20s. net.—An eloquent writer, as well as an accomplished artist, wielding the pen with even greater skill than the brush, and imbued, moreover, with the courage, perseverance, and enthusiasm of the true explorer, the author of this delightful volume has concentrated all his powers on his fascinating subject, producing what will certainly rank as a standard work on this great dependency of the British Empire. Dwelling but lightly on the many difficulties under which he worked, the many narrow escapes he had from serious injury to life and limb and from the results of ever-recurrent fever, Mr. Kelly never wavered in the performance of his arduous task. He acknowledges with warm gratitude the eager hospitality he received wherever he went, and the readiness with which every possible facility of transport was provided for him; but he quite ignores his own share in his success, much of which was no doubt due to the winning personality which everywhere secured the faithful service of those who were with him.

He regrets not being able to do more than touch the fringe of the immensity of subjects contained in the 150,000 square miles of tropical beauty that make up Burma; but he really has achieved far more than that, for he has lifted the veil that hid the truth about its gentle, loving-hearted people, who almost alone amongst the living nations of the world are true humanitarians, giving picture after picture of them in their daily life, and noting especially their extraordinary tenderness for animals. Of the sketches that accompany the thrilling narrative perhaps the most beautiful are *The River at Prome, with the Morning Mists rising, Up Stream with the Wind, The Ananda Temple, and A Mountain Torrent.*

Royal Academy Pictures, 1905. With Introduction by M. H. SPIELMANN. (London: Cassell.) 7s. 6d. net.—That history repeats itself is nowhere more fully endorsed than in each fresh exhibition of the Royal Academy, where year by year the old traditions are steadily maintained, provoking the old criticisms from outsiders, the old defence from those within the pale. In his introduction Mr. Spielmann endeavours, with his usual discrimination, to hit the happy medium in his remarks; but many, no doubt, will be the dissentients from his concluding sentence: "The whole exhibition, then, is entirely worthy of the art of the country, and its highest average is faithfully and even flatteringly represented in 'Royal Academy Pictures,' which now, for the eighteenth consecutive time, sets on record the national achievement of the year."

How to Identify Portrait Miniatures. By Dr. G. C. WILLIAMSON. (London: George Bell & Sons.) 5s. net.—In this trustworthy little volume the author sums up clearly and succinctly all that it is essential for the amateur to know; so that, given the primary qualifications of the discerning eye and the æsthetic sense, the collector who has mastered the contents of the unpretending guide, may go on his way rejoicing without fear of falling into any of the many traps that beset the footsteps of the unwary. He may never win the rare distinction of making such a discovery as that of Dr. Williamson, who recently identified an hitherto unauthenticated miniature of Sir Thomas Moore by Holbein, of which a reproduction is given, but if he carefully studies with the text the many fine examples of typical masterpieces with which it is enriched, and takes every opportunity of seeing collections, he will quickly learn to note the subtle characteristics of each style that are there so graphically described in this ideal handbook.

Reviews

Sir Lawrence Alma Tadema, O.M., R.A. By PERCY CROSS STANDING. (London: Cassell & Co.) 5s. net.—To write of the life and work of an artist who is still in full activity is always a task of exceptional difficulty, and it cannot be claimed that Mr. Standing has altogether succeeded in avoiding the many pitfalls in his path. He has not succeeded in conveying any real idea of the personality of Sir Lawrence, or of the characteristics of his style. On the other hand, the reproductions of pictures speak for themselves, and include many typical works.

The Life and Letters of Sir John Everett Millais. By JOHN GUILLE MILLAIS. Abridged Edition. (London: Methuen.) 7s. 6d. net.—In spite of the length of time which has elapsed since Millais passed away, the interest taken in everything concerning him is, if possible, keener than ever, whilst his reputation as an artist of true original power is fully confirmed. It is perhaps in the description of his father's early youth that Mr. Millais is most successful, for he has given a very vivid picture of the gifted boy, who from the first carried all before him, winning affection as well as admiration from all with whom he was brought in contact. The account of the Pre-Raphaelite Brotherhood is also marked by considerable tact and shows a very real appreciation of its true place in modern art; but the latter portion of the book is somewhat spoiled by a too great anxiety to leave nothing out, resulting in the inclusion of trivial details that might well have been omitted. Another drawback is that only one portrait of Sir John is given, that by himself in the Uffizzi Gallery, although there are in existence many others of great excellence, notably a photograph of Millais as a young man dressed as a monk, which might well have been reproduced here. It would also have added greatly to the value of the book had some of the many sketches and pictures referred to in the text but quite unknown to the public been included, even if it had involved leaving out some of the familiar subjects, such as *The Huguenot*, *Bubbles*, etc.

Somerset House Past and Present. By RAYMOND NEEDHAM and ALEXANDER WEBSTER. (London: Fisher Unwin.) 21s. net.—This exhaustive history of the Duke of Somerset's palace, the illustrations of which include many reproductions of interesting portraits and old prints, embodies the results of much arduous research, in the course of which many new facts have been discovered. It is indeed far more than a mere account of a famous

building, for its authors have made excursions into archæological and topographical by-paths, so that it will appeal to the antiquarian as well as the student of history.

Ideals in Art. By WALTER CRANE. (London: George Bell & Sons.) 10s. 6d. net.—The various lectures of which this useful and copiously illustrated volume consists bear well the crucial test of republication in book form. They tell in a truly graphic manner the story of the modern reform in decorative art in which their author had so large a share, and define in a masterly way the ideals that should inspire the craftsman and the employer for whom he works.

Handbook of English Antiquities. By GEORGE CLINCH, F.G.S. (London: Upcott Gill; New York: Charles Scribner's Sons.) 6s. 6d. net.—Although the author of this brightly written and well illustrated volume—the title of which, by the way, should have been British antiquities—explains that it is primarily intended for collectors who have not time to consult more ambitious works, it is practically a complete history of the subject of which it treats. Mr. Clinch is a thorough expert, and has all the method characteristic of the true man of science. He deals with every variety of Roman, Anglo-Saxon and later archæological relics in chronological order, and supplements his able descriptions with a most carefully compiled glossary which is really a catalogue raisonné.

Up-along and Down-along. By EDEN PHILLPOTS. With Illustrations by CLAUDE A. SHEPPERSON, R.I. (London: Methuen.) 5s. net.—The author of these charming songs, that have one and all the true poetic ring and are full of genuine sentiment, is fortunate in having secured so sympathetic an illustrator as Mr. Shepperson, who has very happily caught the spirit of the text. The *Devon Courtship*, for instance, is a true idyll of rural courtship; the *A Li'l Suction, a Li'l Sleep*, a poem of maternal love.

Hidden Treasures at the National Gallery. Studies and Drawings by J. M. TURNER. With an Essay by E. T. COOK. (Pall Mall Press.) 5s.—It is indeed greatly to be hoped that all who are interested in the preservation of the treasures bequeathed to the nation by Turner, will read with attention the eloquent Preface to the interesting series of reproductions of some of the sketches and drawings that are generally hidden away in the basement of the National Gallery. Mr. Cook, who had every opportunity of examining these priceless heirlooms when he was engaged in his edition of Ruskin's works, draws up a very serious indictment

Awards in "The Studio" Prize Competitions

not only against their actual custodians, but also against their true owners, the British public, whom he would fain move to a sense of their responsibility in the matter. The examples he gives, many of them of exquisite beauty, were, he explains, picked out at hap-hazard from a vast hoard buried in tin boxes, and characterised by the officials as "sketches of no educational value, the waste-paper basket of a great artist's studio." After dwelling on this reckless waste, he sums up all that might easily be done to remedy what is a truly disgraceful state of things, concluding by suggesting that if no more room is after all to be found by the nation that a Turner Museum should be founded by private zeal.

Those who remember Mr. Walter West's delightful Quaker study, *A Weighty Consideration*, which was exhibited at the Old Water Colour Society's exhibition last summer, may be interested to learn that an excellent photogravure reproduction of it has been published by Messrs. Headley Bros., of Bishopsgate Without, at the price of £1 1s. 0d. for signed proofs, and 10s. 6d. for prints.

We have received from Messrs. L. & C. Hardtmuth an assortment of their "Koh-i-Noor" pencils. Those manufactured by them expressly for the use of draughtsmen range in hardness from 9 H to 6B, and are so well known and appreciated for their excellent qualities as to need no recommendation; while among those intended for general use are a variety of patterns in which convenience of carrying in the pocket has been duly considered.

BOOKS RECEIVED.

- "Dialog von Marsyas." Von Hermann Bahr. "Benvenuto Cellini." Von W. Fred. Mk. 1.25, 1.50, and 2.50 each. (Bard, Marquardt & Co., Berlin.)
- "India." By Mortimer Menpes. Text by Flora Annie Steel. 20s. net. (A. & C. Black.)
- "Monograms and Ciphers." Designed and drawn by A. A. Turbayne, assisted by other members of the Carlton Studio. Divisions 3, 4, and 5. 5s. net each. (The Caxton Publishing Co.)
- "How to Draw in Pen and Ink." By Harry Furniss. Illustrated. 3s. 6d. (Chapman & Hall.)
- "The Architect's Law Reports and Review (Illustrated)." By Arthur Crow. Legal Editor, A. F. Jenkin, Esq. 10s. net. (A. Crow.)
- "The Royal Academy of Arts: a Complete Dictionary of Contributors and their Work from 1769 to 1904." By Algernon Graves, F.S.A. Vol. III.: Eadie to Harraden. 42s. net. (H. Graves & Co., Ltd., and G. Bell & Sons.)
- Tuscan Folk-Lore and Sketches." By Isabella M. Anderton. (A. Fairbairns.)

- "Moderne Stickereien: Eine Auswahl Moderner Stickereien in allen Techniken." Second Series. 6 marks. (A. Koch, Darmstadt.)
- "The History of American Painting." By Samuel Isham. Illustrated. 21s. net. (Macmillan.)
- "Gesammelte Reden und Aufsätze von Alfred Gotthold Meyer." (E. Meyer, Berlin.)
- "An Introduction to Old English Furniture." By W. E. Mallett. Illustrations by H. M. Brock. 5s. (G. Newnes.)
- "Mr. Ubbledjeb and the House Fairies." 2s. (D. Nutt.)
- "Biographic Clinics." By G. Gould, M.D. Vol. 3. 5s. net. (Rebman, Ltd.)
- "Die Galerien Europas." Farbige Nachbildungen alter Meister in 25 Heften. Hft. I. 3 marks. (E. A. Seeman, Leipzig.)
- "Notes sur l'Art Japonais." By Tei-San. (Société du Mercure, Paris.)
- "Germanische Frühkunst." Herausgegeben von Mohrmann und Eichwede. Pt. I. (Tauchnitz, Leipzig.)
- "Die Strömung." Ornamentale Studien von Carl und Peter Wolbrandt. (Teubner, Leipzig.)
- "Das Werk Alfred Messels." Von M. Rapsilber. (Sonderheft der "Berliner Architekturwelt.") (E. Wasmuth, Berlin.)
- "Original Drawings of the Dutch and Flemish School in the Print Room of the State Museum at Amsterdam." Part 7. 34s. (Williams & Norgate.)
- "Handzeichnungen Schweizerischer Meister des XV.-XVIII. Jahrhunderts." Parts 3 and 4. 10s. each. (Williams & Norgate.)

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

CLASS A. DECORATIVE ART.

The awards in competition A XXII, "Design for a Front-Door Letter-Plate," are unavoidably held over until next month.

CLASS B. PICTORIAL ART.

B XV. DESIGN FOR A CHAPTER HEADING.

Some excellent drawings have been sent in for this competition, but amongst them are some which are too pictorial to be suitable for the purpose intended, partaking rather of the character of book illustrations.

FIRST PRIZE (*Two Guineas*): *Isca* (Miss E. Larcombe, Wilton Place, St. James's, Exeter.)

SECOND PRIZE (*One Guinea*): *Nick* (H. Brockhurst, 1 Bolingbroke Grove, Wandsworth Common, S.W.)

HON. MENTION: *Pan* (F. H. Ball); *C. W. T.* (C. W. Taylor); *Binating* (H. H. Bik); *Janet* (Janet S. Oram); *Hestersum* (Ernest H. R. Collings); *Brush* (Percy Lancaster); *W. Xie* (Winifred Christie).

CLASS C. PHOTOGRAPHS FROM NATURE.

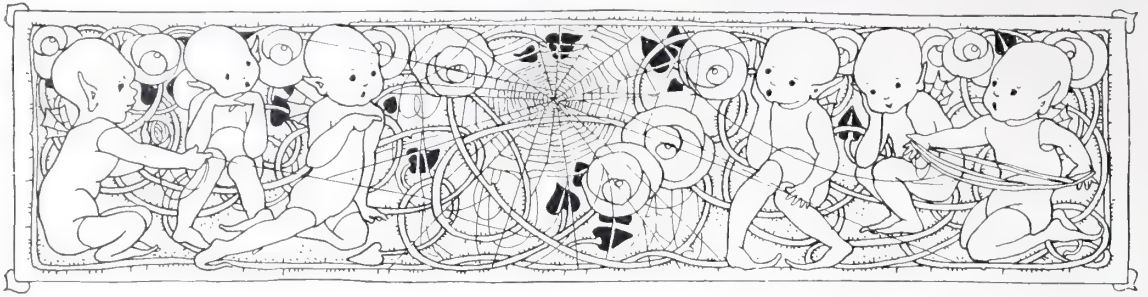
C XVI. PORTRAIT STUDY.

FIRST PRIZE (*One Guinea*): *Lilie* (Helene Littman, 5 Frankenberggasse, Vienna IV).

SECOND PRIZE (*Half-a-Guinea*): *Daisy* (Marcus Adams, The Bungalow, Tokers Green, Caversham).

HON. MENTION: *Krank* (A. Marshall); *Fortitudine* (Dr. Barr, J.P.); *Cat* (F. T. Trevorton); *Cape Town* (Mrs. C. Keene); *Sally* (Miss I. M. Groom); *Mona* (Mme. René de l'Arbre); *Tudor* (A. Hamilton); *La Dolorosa* (D. Dunlop); *Mitsa* (Catherine Illyne).

Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. B XV)

"ISCA"



SECOND PRIZE (COMP. B XV)

"NICK"



HON. MENTION (COMP. B XV)

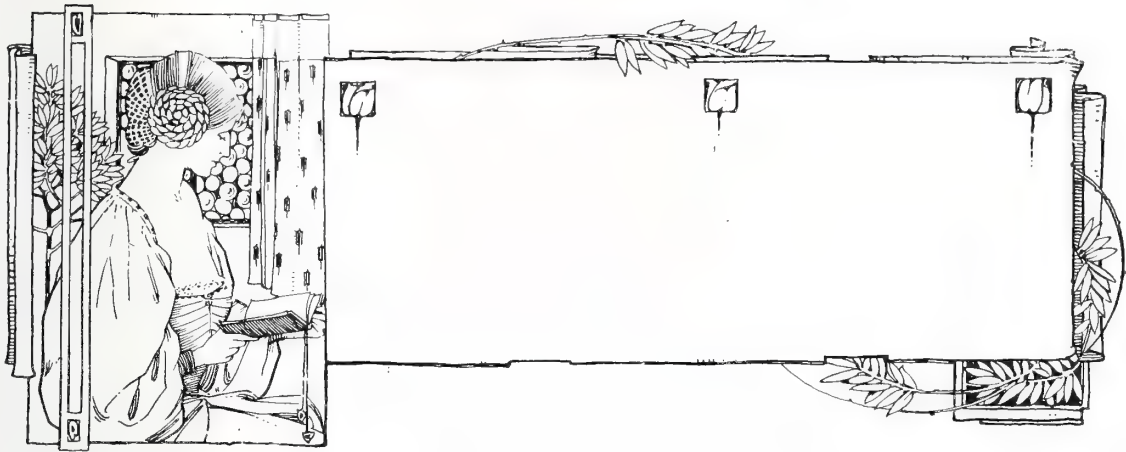
"PAN"

Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. B XV)

"HESTERSUM"



HON. MENTION (COMP. B XV)

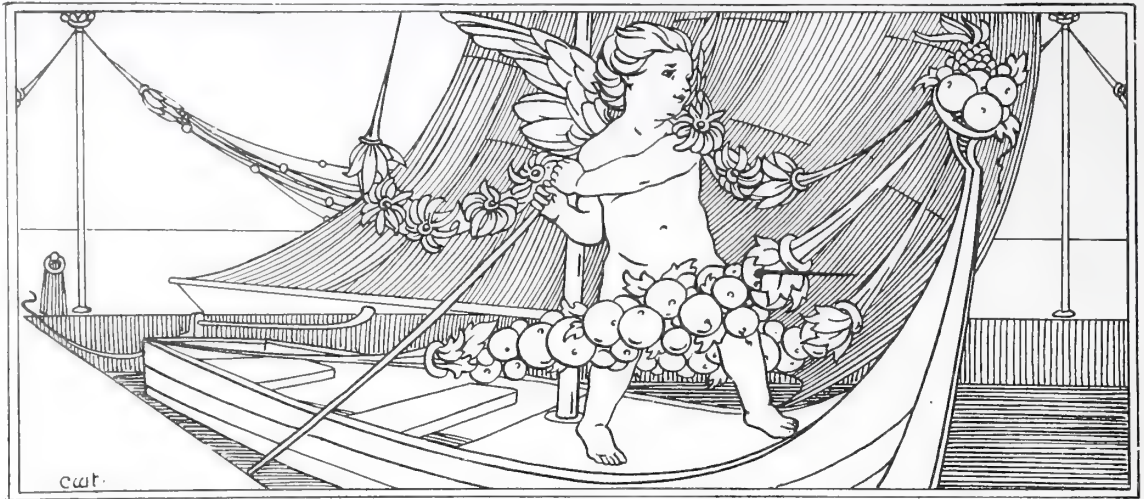
"BRUSH"



HON. MENTION (COMP. B XV)

"W. XIE"

Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. B XV)

"C. W. T."



"JANET"

HON. MENTION (COMP. B XV)

"BINATING"



FIRST PRIZE (COMP. C XVI)

"LILLIE"



SECOND PRIZE (COMP. C XVI)

"DAISY"

THE LAY FIGURE: ON RESPECT
FOR OLD AGE.

"I wish someone could explain why there is at the present time such an extraordinary craze for old pictures," said the Art Critic. "It seems to me to have got to a pitch that verges almost on insanity, and it still goes on."

"Have you no theories on the subject?" enquired the Man with the Red Tie. "You are not often at a loss for reasons why this thing or that happens. Wherefore this spirit of enquiry?"

"Because I want to know how this matter strikes other people," returned the Critic. "I have my theory, of course, but it is always useful to hear new ideas on an interesting question; and I thought perhaps you might have a new idea for once."

"I am much obliged," laughed the Man with the Red Tie, "and I will do my best to satisfy you. I believe the craze for old masters to be simply a fad of the millionaire who wants to pose as an art patron, and at the same time to advertise to the world the fact that he has more money than he can spend wisely. When millionaires were scarce any one could buy old pictures by great artists for a hundred pounds or so; but now that the number of preposterously rich men has increased they have run up the prices of artistic antiquities by bidding one against the other."

"So far you are right," said the Critic. "Now tell me why the millionaire prefers old masters."

"Merely because he has been told that he ought to do so," replied the Man with the Red Tie. "You see, he is usually a parvenu, and having no family traditions of his own he tries to ape those of his betters. Because the old families had collections of old pictures he thinks he must have a collection too. He is under the impression that it will help him to get into society, and that his reckless art patronage will induce people to forget the dry goods store in which he began life."

"No! I protest!" interrupted the Financier. "You are talking sheer nonsense. You are perverting facts to suit your own wrong view of the case, and you are libelling men who, whatever they have sprung from, have certainly acquired taste with their millions. How could a man spend his money better than in surrounding himself with great works of art? If the craze, as you call it, for old masters is a fad of the millionaire, then, I say, you should honour the millionaire for his discrimination and not run him down as a vulgar and ignorant person."

"I quite agree with you," said the Critic, "that

a man could not spend his money better than in surrounding himself with great works of art. Whatever his motive, he would at least deserve credit for his taste if he selected good things."

"I thought you would see my point of view," chuckled the Financier. "Our friend here is so prejudiced and so ready to impute wrong motives. He is apt to be very unjust to people he dislikes."

"Oh! am I?" queried the Man with the Red Tie. "I am quite as ready as you are to back up any one who buys good art, and I do not mind how much money he spends on it. What I say is that the millionaire knows nothing about art, and wastes thousands of pounds upon stuff that he would not look at if he had a glimmering of real taste."

"But, great heavens!" cried the Financier, "he buys old masters! Where could he find finer works of art than those? Have you no respect for the great artists who have made the history of art, and who must always remain unapproachable?"

"There are old masters I respect, most certainly," replied the Man with the Red Tie, "but what I complain of is the millionaire's foolish habit of wasting money on anything and everything old, whether it is good or bad. Art is not dead, my friend, and there is plenty of modern work better than half the things which are run after simply because they were produced centuries ago."

"You surely would not ask a man of taste to buy modern art?" gasped the Financier.

"Ah! you have condemned yourself," broke in the Critic. "There is the explanation of the craze. No man of taste should buy modern art! That is the creed of the millionaire, a creed which stamps him at once as without taste or common-sense. Now, I hold that there is in the art of the present day a higher standard, finer qualities, and a nobler type of achievement than you will find in any previous period of art history, if of course you except the work of the few supreme masters. For these masters, old or new, I have the greatest possible respect, but you ask too much when you expect me to like everything ancient and to despise everything modern. Old age ceases to be worthy of respect when it is simply senility, or doddering feebleness. You may pity it, but you must not hold it up as an example to the young. And so much of the art which fetches high prices to-day is stamped with the senile imbecility that is the sign of a mis-spent youth. It never was good, and now in its decay it is offensive. Throw it away, bury it, get rid of it somehow, and get something cleaner and fresher in its place!"

THE LAY FIGURE.



RAINBOW FALLS, YOSEMITE VALLEY

Copyright, 1905, by Thomas Moran

Allegheny County Court House

AMERICAN SECTION

Copyright, 1906, John Lane Company

THE ALLEGHENY COUNTY COURT HOUSE BY JOHN THEODORE COMES

JUDGING from a recent article published in one of Pittsburgh's daily papers, which, seemingly, was inspired by the local authorities who have to provide for additional room for the transaction of the ever-increasing business of the county, the question of adding several stories to Richardson's masterpiece is not yet settled, contrary to the current impression in the minds of most of the citizens of Pittsburgh that this supreme example of the Romanesque revival in America was to remain intact and undisturbed. Evidence tending to confirm these agreeable impressions has been afforded by the reports in the papers that the County Commissioners were obtaining options on the adjoining property for a Court House annex, as was generally recom-



Courtesy INLAND ARCHITECT

RICHARDSON'S ALLEGHENY COUNTY COURT HOUSE

Allegheny County Court House



Courtesy INLAND ARCHITECT

GRAND STAIRCASE

mended by those who desired to retain the character of the present Court House. But on account of the advanced prices of the adjoining property, the Commissioners are allowing this question to remain as remote as ever from a rational and wise settlement.

In answer to the above-mentioned article, which suggested reconsidering the advisability of adding to the County building and thereby subtracting almost the entire artistic asset of the work, Mr. John W. Beatty, the Director of Fine Arts of the Carnegie Institute, who has been a strong and energetic opponent of the artistic ruin of this building, says: "If I may presume to present the case, in behalf of all Pittsburghers at home and abroad, who feel a just pride in the reputation of our city, it is as follows: first, we must consider the Court House in its dual character. It is an office and court room building, and it is a great masterpiece of art. As an office building, it might be altered, or in fact, entirely demolished, and the damage to the city would not extend beyond the mere money involved. We have hundreds of office buildings. One more or less would not seriously affect the city or its reputation.

"As a work of art the Court House must be considered from a totally different standpoint. First, is it an important work of art, sufficiently important, I mean, to justify us in assuming that its destruction would involve the reputation of our city and of the nation. Second, if it is thus

important, have we a moral right to destroy it, and what would be the effect of such destruction upon our own reputation and the standing of our city among cities of culture and education?

"Rarely have cities, or officials representing cities, destroyed great works of art. On the contrary, they have cherished them as of inestimable value, because they invariably add glory to the commonwealth.

"A great work of art belongs in an important, and I should say, a supreme sense, to the nation or the world. It is one of the most important assets a city or nation can have, because it reflects honour

upon the people at large. The mere legal possession of the work is insignificant as compared with this broader ownership."

It may be asked, why is the architectural merit of the Court House such as to render a material sacrifice worth while for the purpose of retaining its character and beauty in behalf of what Ruskin calls the mental health, power and pleasure of the coming generation? And first it may be well to trace the history and development of this style, to assist us in estimating the status of the architectural merit of this building in the long history of the building art.

The word Romanesque is sometimes confounded with the word Roman. There is a marked distinction between these styles as every architectural student knows. Roman art and architecture is that which was developed by the Romans, more especially from the first to the fourth centuries. They adopted the columnar and trabeated style of the Greeks, and joined to it the arch, the vault and the dome, which they borrowed from the Etruscans. The union of the beam and the arch is the keynote of the Roman style, of which the Roman Colosseum is a good example. It is evident to the most casual observer that the functions of the column and the beam are largely destroyed here, as the superimposed loads are carried by the arch, while the engaged column, contributing no doubt to the strength of the piers, ceases however to be a real

Allegheny County Court House

constructive factor, and becomes therefore, in a sense, useless on the building, a thing for show and beauty rather than construction.

Roman architecture, therefore, is considered to be not as logical a type of architecture as the Greek, from which Rome borrowed the column and beam, nor as logical as the subsequent Romanesque, which retained chiefly the arch as a constructive as well as a decorative feature.

The Romanesque style grew up on the decay of the Roman empire. It was carried on throughout practically the whole of the western empire, that is, in those countries which had been directly under the rule of Rome. The building of Europe came to be Romanized as its law came to be Romanized, and as its language came to be latinized. The local modifications of Romanesque vary with the geographical conditions of the country; there is the Romanesque of Lombardy, of Normandy, of Germany along the Rhine, and still another of Provence, the special seat of "Romance." It was reserved for these later generations to convert the types of Roman architecture, which have the arch for fundamental basis, and the column and beam as superfluous or purely decorative features, into works of art; and the first step they took was to omit the irrelevant ornament under which the Romans concealed what they were really doing, and to develop the architecture of the structure out of the construction or the structure itself.

The Palace of Diocletian at Spalatro was the origin of Romanesque, just as Saint Sophia, built three centuries later, was the origin of the Byzantine style. It is held by the discerning critic, Mr. Freeman, that Romanesque at once revolutionized all existing architectural laws, and that it was the greatest advance that a single mind ever

made in the progress of the building art. Freeman also has the courage and the insight to describe the classical Roman architecture as being, what in truth it was, merely a transitional style; a transition from Grecian to Romanesque, from the consistent and logical system of the column and beam or entablature to the consistent system of the round arch.

Romanesque architecture, then, as distinguished from the classic or Roman that preceded it, and from the Gothic it preceded, is that architecture in which the Roman elements of the column and the round arch are disentangled from the Grecian elements which were rendered obsolete by the introduction of an arched construction, but which, in spite of having lost their meaning, had lingered on as survivals during the whole of the Roman classical period. In Romanesque these elements are employed with purpose and meaning, and the architecture of a building becomes again, as in Grecian days, the development and decoration of its structure, with this difference, that the functional modelling which in Grecian architecture is confined to the portico, in Romanesque is extended to all the parts. It is this rationalising of its elements that distinguishes Romanesque from the Roman.

And now why is it that the Allegheny County Court House is held in such high esteem by all lovers of art who are acquainted with it throughout



Courtesy INLAND ARCHITECT

APPROACH TO STAIRCASE

Allegheny County Court House

the world? Because it is the masterpiece of the revival of Romanesque architecture in America started by Henry Hobson Richardson, a revival which expired with the death of the great master himself.

It is a logical building in construction and decoration, and, while maintaining the spirit of the French Romanesque, is yet a free and personal interpretation. It is, moreover, thoroughly adapted to its place and purpose, and no higher compliment than this can be paid to any building. The view of the front, as one sees it in sharp perspective while approaching on Grant Street, is most impressive and satisfying. I doubt if there exists anything finer than the tower, which grows out of the simple, strong and brooding base and shoots its shaft, unbroken in surface, up to the dominating, perforated crowning story which before the erection of the tall office building opposite commanded an unsurpassed view of the city for miles around.

The composition of the facade is admirably balanced, and the rugged walls and simple massive arches do not only express the strong and simple character of the great designer, they also re-echo and recall the majestic and impressive hills that surround the city.

The ground plan of the building occupies a city square, of the average size, with the court rooms and offices facing the surrounding streets, a large open court furnishing the light for the corridors on the inside. A distinguished architect, who was very much interested in the problem, suggested that if

an alteration scheme was forced through, the present tower be taken down and a large tower of a somewhat similar design be built in this open court to provide the additional room required. His idea was that in this case all elevations could be treated rather uniformly and by building this gigantic tower on the inside, which would become a modern skyscraper, containing offices, with a regular tower treatment, the present composition would not be destroyed altogether.

The exterior design embodies a separate treatment for each story. The first floor having square-headed openings might be considered the base of the structure, the middle division containing three large semi-circular topped windows the shaft or body of the building, and the third story treated with a colonnade of five windows in each pavillion would be the frieze or crowning story, while the attic and roof might be considered an adjunct to the composition necessary to give height and perspective to the elevations.

The main entrances to the building are low, with deep reveals and large voussoirs, which suggest unusual strength and dignity. The large area of unbroken wall surface around these entrances contribute to the massive effect; on either side of the centre entrance are the coat of arms of the city and State, while the following inscription is cut on the rock face stone over the same: "*Post vetus conflagratum hoc ædificium justitiæ sacrum, A.D. MDCCCLXXXIV cæptum.*" The front walls on either side of the tower being lower than the walls



Courtesy INLAND ARCHITECT

MAIN ENTRANCE, PITTSBURGH COURT HOUSE

The Pennsylvania Academy

of the two end pavillions, thereby increase the apparent height of the tower. It was a bold thing to extend the comparatively plain shaft of granite up to the underside of the crowning story of the tower without interruption, save by the small slit windows, which turned out to be so successful.

The side elevations simply repeat the horizontal motive of the front, except that on either end of the centre gable is introduced a semi-circular tower to break the monotony of the sides and to accentuate the transverse axis of the building. It is most interesting to walk around the entire structure and study the details of the different capitals on the columns around the windows and entrances. Each one has its own individuality, yet all have the same mass and proportion, thereby giving unity and variety to the work.

To take down, rebuild and add several stories to the building would be the height of folly and would shame forever every citizen who has any civic pride and who is æsthetically richer by having this work of art in Pittsburgh. This addition, as all experts testify, cannot possibly be made without destroying the architectural proportions, composition and ensemble of the whole building. It is complete as it stands. To change any of its parts is to disorganise the whole fabric—to transform a masterpiece of man's power and genius into a masterpiece of man's weakness and folly.

It must be remembered that this building is not simply a work of a clever architect; it is an edifice that marks one of the most interesting epochs of American architectural history, and is the work of one of America's greatest men.

One of the first commissions obtained by Richardson was that for designing the new Trinity Church in Boston; and undoubtedly the impression produced upon lovers of architecture by the publication of the perspective sketch of the Trinity tower—which is practically the church—was that of an event that happens but seldom in a lifetime. It inspired architects and draughtsmen throughout the land to higher efforts; it was a beacon light in the vast wilderness of mediocrity and darkness. While this tower was by no means a strictly original creation, its prototype being the tower of the Cathedral at Salamanca, Spain, Richardson restudied, enriched and improved it, and infused into it his own ideals. He made it characteristic of himself and of America. Indeed the new style had in it a good deal of promise as a solution of the practical and æsthetic building problems of this country. But, alas, there was only one Richardson, and while he partly infused his spirit in many of his students

and co-workers, he could not bequeath to other architects, who carried on this style, his genius and understanding. As a result, though Romanesque work was widely done in America, the product became only too sad and ridiculous.

During the short period of ten years following, Richardson built many beautiful and characteristic buildings, but in none, I am told, since the building of Trinity, did the master take such great delight as in the Allegheny Court House, which he conceded to be his best. It is his noblest as well as his last effort, and is so recognized by architects and art students.

THE EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS BY DAVID LLOYD

REPRESENTATIVE, rather than strictly competitive, the recent exhibition of the Pennsylvania Academy showed a remarkable gathering of many phases of American art. The second century of the institution began with the zest of an internal shift in management, put on its mettle for worthy performance. Critics went home as from a lavish feast, and almost persuaded that there was no such thing in the City of Brotherly Love as a clique. Be that as it may, what they went out for to see was full half again the size, list for list, of the usual exhibition, and in many points of comprehensive variety, doubly as interesting.

Typical of the invited element among the exhibits, that lifted the showing above the usual limitations, was a group of paintings loaned by Charles L. Freer, Col. Frank J. Hecker, W. K. Bixby and the Buffalo Fine Arts Academy, sixteen canvases hung in a small room against a warm neutral wall tint on a single line, after a fashion that would have pleased Whistler, who was himself represented therein by two nocturnes and—rarer among his essays—a nude. *The Little Blue and Gold Girl*, hardly the most pleasing of his studies of figure, showed the touch of self-assured irresponsibility as to the persuasive graces of a brush little dependent on persuasion. The nocturnes in blue and silver, *Bognor* and *Battersea Reach*, are in the more familiar temper, and worth a long trip to see. Of the three other painters admitted to the seclusion of this one line room, Abbott H. Thayer showed the greatest novelty in two massive landscapes of serene and brilliant colour. He sees Capri through the same spectacles as Monadnock, but the vision is refreshing. The New England

The Pennsylvania Academy



EARLY APRIL

ALLEN B. TALCOTT

hills of D. W. Tryon and his tenuous lines of imponderably tufted trees sound another tone in personal interpretation, and one not unlike the spirit which T. W. Deming bestows on his figures. Five of his small canvases displayed the feminine delicacy of their subjects, with an elimination of encumbering detail and an elaboration of that which remained, veiled rather than set forth in a preference for restrained colour and a dainty control of force.

Sixteen pictures of four painters hardly crowd even a small room, though they fill the eye better than sixty. Yet if there was the honourable compliment here of much surrendered space, there was, too, in these canvases a plain surrender in the limitations and tone of expression to such conditions. And this quality seemed characteristic of the whole of the exhibition. Our paintings in point of dimension, key and manner show evidences of being domesticated. They are seldom fashioned to lie in wait for their prey in the jungle of the Salon. One other suggestion of this room, aside from that of the several directions of interest was fulfilled by the other galleries: the exhibition was notable for its groups of individual works.

In the main gallery together were five of Horatio Walker's paintings lent by Mr. N. E. Montross. Grouped round the upheaved vigour of *Ploughing*

in *Acadia* (1886) were the *Canadian Pastoral* (1888), *Boy Feeding Pigs* (1898), *Oxen Drinking* (1899), and *The Wood Cutters* (1905), works that will in time inevitably add themselves to the common heritage of the treasures of our art, in inspiration an American spanning of the democratic spirit of a later France and the Canadian survivals of the older. At the opposite side of the gallery was the late John H. Twachtman's

lustrous *Sailing in the Mist*, a record of most delicate perceptions which, to the good fortune of Philadelphia, has been bought by the Academy for the Temple Collection.

Nearby hung his *Niagara*. His was one of the groups which were separated. Three of his more mannered studies of summer sunlight were found in a neighbouring room where the intenser note was struck by Childe Hassam's disintegration of the dazzling quality of living colour, Gifford Beal's adventure into the open clouds where sunlight is most free, and the outright delight in keenly complementary tones of Carl Newman's studies of flesh. Still another Twachtman hung apart from its fellows, the *Winter*, a snow scene with a palpable sense of moist air.

The landscape work has not followed the long reach of Twachtman into the elusive stuff of daylight dreamings with his pleasure in the subtleties of airy tint. Most of the palettes darken. The inclination is to the deeper colours, as in Louis Paul Dessar's and Edward H. Potthast's studies of moonlight and L. M. Genth's unctuous freedom in the able stroke of a well-charged brush in *Brittany*; and to a slightly solider earth as in H. D. Murphy's *Edge of the Hill* and *Shower at Sunset*, F. B. Williams's *Sun and Shadow*, Lewis Herzog's *Nantucket Dunes*. This tendency to topographic

The Pennsylvania Academy

good faith remained where the swing toward a darker canvas was absent. Gifford Beal's *Last Kiss of the Sun*, for instance, with the wide extent of breaking, floating ice and the doming of the hills beyond, had a grasp too physiographic to abandon itself to texture and hue.

The inexhaustible problem of the tree in leaf drew the same sincere attention and found a varying proportion of summary and decorative emphasis in such instances as Robertson K. Mygatt's *Wood Clearing*, W. Elmer Schofield's *Autumn*, Allen B. Talcott's *Early April*, and Willard L. Metcalf's *Young Oak*. J. Alden Weir and Will Howe Foote went to the very heart and cover of the thick green-wood in the *Haunt of the Woodcock*, *After the First Frost* and *The Cry of the Whip-poor-will*. But unless one is in danger of riding an idea up hill and down dale, the sylvan effort was almost subject to the amusing heresy of the Autocrat at the Breakfast Table, who affirmed that the more important members of a tree dwell underground, so that what we see of it is, after all, merely its tail. At any rate, no proffer of "a green thought in a green shade" was made a denial of the long established but occasionally neglected notion that the green things of the earth grow upon the earth. Such inclination in choice of subject and treatment as Edward W. Redfield showed in *The Crest* and *The Laurel Road* seemed more characteristic of the moment.

The jury, for instance, awarded the Jennie Sesnan Gold Medal "for the best landscape in the exhibition" to Albert L. Groll, for his *Arizona*, a vigorous painting, eight-tenths sky, of the wind-driven sweep of cloud shadows athwart the edge of a bare upland escarpment. While not without limitations on its choice, the jury moreover voiced in this a certain measure of return to effects comprehensible to the man with the catalogue as well as to the man with the brush. Yet that this is no recantation of

the truths of colour the modern eye has learned is suggested in the gratification with which one accepts another award, that of the Lippincott Prize for the best marine to Childe Hassam for his *Summer Morning, Isle of Shoals*. With its broken, prismatic stroke the canvas yields no worthily representative photograph. A rendering of the level expanse of sparkling sea, cut into at low tide by a high outcrop of the blushful rock of the New England shore, it was less a typical "marine" than, say, Charles H. Woodbury's *Bark* or his large study of the deep water wave, *The North Atlantic*, or George Gibbs's spouting *Surf*, or F. K. M. Rehn's quietly green breakers beaching under the accustomed path of light in the *Surf at Cape Ann*. This choice—though it is traditional to regard the jury as something abnormal and with little indication of the very age and body of the time—still left the purples of Rosamund Lombard Smith's *On the Sand Dunes* an echo of a passing note. Study of light for itself, with such exceptions as in Everett Shinn's *The Ballet*, was little in evidence.

While the neglect of the portrait of American civilisation for the expression of mood is being generally called to mind, it was interesting to note how much this portrait is being suggested in the by-product. The lay of the land, of course, gains an empha-



THE YOUNG OAK

BY WILLARD L. METCALF

The Pennsylvania Academy



ARIZONA
SESNAN GOLD MEDAL

BY ALBERT L.
GROLL

sis of reiteration. Tryon in terms of Dartmouth is a good deal Dartmouth. Redfield is making the Delaware familiar, Van Dearing Perrine the Hudson from the Palisades. George W. Sotters showed a bend of the Ohio, John C. Johansen a width of the Chicago River. Lucien W. Powell and Louis Akin went back to Moran's Grand Canyon. But aside from such transcripts, the human interest rose in Theodore C. Steele's *In the Valley*, a typical view along the falls line that has borne a string of towns from New England to the gulf, a factory "embowered in trees," nesting at the break in the valley's level. M. Petersen's *Snow* brought to hand the shanty outskirts of a city or the edge of a frame built town. I. H. Caliga's *Ward Politicians* and Edith Corrine Swan's *Practice Hour* were suburban almost to the sphere of anecdote, a tabooed region entered seldom, but entered once or twice with distinction—as in L. W. Hitchcock's *Name in the Casualty List*, and Remington's *Last Lull in the Fight*. The latter, with perhaps Irving Couse's two Indian pictures, stood in a more historical category. One of Harry Roseland's negro groups was here, a touch of the indolent noonday reasonableness of man and beast. H. L. Hildebrandt continued a record of some standing in his *Jersey Fishermen*, unloading their day's catch at the shore. W. L. Dean also turned to a self-contained and ruminating side of our labour in the *Ballast Haulers*, a cart at the shore receiving its load from the abundant beach. A store less

easily repaired showed its gaunt gap in E. B. Child's *Old Marble Quarry*. Crowded with the onslaught of pick and shovel and drill, Fred Wagner's *Excavations* set a teeming hole among skyscrapers. Fred Dana Marsh put before us in his *Bridge-Building* the way of the iron worker in the air. Of the resultant new shape in cities, New York, perhaps most characteristic, was almost alone in representation. Childe Hassam had taken it from the river in *At Sunset in the October Haze*. The pellmell of its streets C. A. Needham recalled in *A New York Thoroughfare*. The dominating focus of towering stories was in Birge Harrison's *Flat*

Iron, resplendent in the surrounding effects of a night rain. As in the contrast of "skyscraper and skypointer" Colin Campbell Cooper had sent his *Rialto* and *Trinity Church*. W. J. Glackens went indoors in his café scene *At Mouquin's* or strayed into the parks in harder colour. Here M. Jean McLane's *In a City Square* caught the desolate appreciation of the park bench. The partial failure of the metropolis to cope with itself found a record in John Sloan's *Coffee Line*. Jerome Myers and Julius Golz took poor and rich at their amusements in *The Recreation Pier* and *After the Concert*. Doubtless, as a glance round these walls confirmed, the preoccupation of our art is with its own rather than the general life. But there are already spots of the dye on the dyer's hand.

In figure work, into which field this digression has already carried us, the formal stated group has disappeared. It has gone over almost bodily into mural decoration. The solitary example of mural painting here, by the way, was Florence Esté's study of natural forms and masses, *Brittany Pines*, a decorative panel for the Academy lecture room. The military subject has withdrawn to the committee rooms of capitols. There was not so much as a San Juan Hill here. No brush has been dipped in the imperial colour of our islands in the Eastern seas. As for the Biblical subject, to-day it seldom gets out of church further than the door. H. O. Tanner's ambitious canvas *Christ Washing the*



A VELE GONFIE
PORTRAIT OF MRS.
ROBERT M. MATHIAS

BY JOHN S.
SARGENT

The Pennsylvania Academy

Disciples' Feet would have occupied the gospel field alone, had not the semi-deification of mother and child, still prominent and a partial survival of the spirit of the churchly rubric, been abandoned for the outright biographic intent by Elliott Daingerfield in his *Story of The Madonna* and *The Holy Family*, two attempts to vamp an earlier vocabulary of interpretation. Such attachment to the miraculous as survives has been run into a mold of symbolism. Henry McCarter's fantasy of snow figures, *The Penitents*, had the imaginative material of legend. Edouard J. Steichen's oddly-conceived and oddly-named *Nocturne of the Black Women: Screeching Birds* went further into the domain whence the traveler returns in search of a commentary. Of a more comprehensible order were the three imaginative canvases by Arthur B. Davies. They showed, however, as notably in *The Golden Stream*, that curious disregard of form into which some painters are led by a rich gift of colour and a poetic cast of thought. But in general there were no allegories or riddles propounded, no drums beaten, few tales told. H. M. Walcott's inspiring and deft *Hare and Hounds*, catching three children on the wing, with such gusto, to mix the metaphor, that there were hardly more than two out of six feet on the ground, was still a delightful example of a style of genre that seems to have passed away.

Imagination dominated the conception of several examples of figure work, as in the beauties of Frank W. Benson's *October*. Edmund C. Tarbell's *Portrait of Miss Eleanor Hyde*, a figure seated on the near bank of a stream, combined with pre-eminent charm the artist's workmanlike command of his resources with the play of fancy. His interior, *Girl Crocheting*, loses nothing of the delightful impression formerly noted in these columns. It is one of those works that hold the attention by the deep and unfading content it arouses. Since its appearance nothing of

its sort has been done that wins its share of honour. Another familiar canvas was the light-toned study *Fleur de Lys* by Robert Reid, who, since he has been devoting so much of his time to mural painting, has been represented by this interesting work in several exhibitions. He had here a small landscape as well. Mary Cassatt, whose etchings in the same vein were recently described in this magazine, showed one of her character searching studies of mother and child. Of more popular appeal, but not lacking the virile depth of thought, was Elizabeth Nourse's group *Les Heures Heureuses*, which was reproduced in our issue for January. Everett L. Bryant's canvas *Baby and Nurse* sought the grip of fact that has been Miss Cassatt's sign manual. Florence Carlyle did the unusual thing in this kind of work by showing a mother in attire that left an impression of smartness. The *Mother and Child* of Louise Cox, striking in colour, was, with the upright figure of the infant centred against a background panel and flanked above by candelabra, an example of the somewhat sacerdotal touch. Sergeant Kendall's *Three Portraits* showed the happier combination of well studied composition and definite delineation. Arrangement, too, and a thorough attention to structure marked Alice Mumford's painting *Two Vaudeville Stars*, to which the Mary Smith Prize for the best work by a resident woman artist was



THE BALLET

BY EVERETT L. SHINN

The Pennsylvania Academy



THE RIALTO

COLIN CAMPBELL COOPER

awarded. If some of the figure work lacked charm, the quality is rare. That the standard was high in interest of conception and proficiency of execution, the range and level remarkable, was attested by the relation the rest bore to the splendid portrait of Mrs. Robert M. Mathias, *A Vele Gonfie*, by John S. Sargent, that capped the successes of the main gallery without dimming them. There was, perhaps, too much of contagious good humour for that, in the dashing glance over the shoulder and the spirit of gay masquerade in the swerving cloak. Seldom is such a gallant flood of energy seen in a portrait. The marvellous brush work and the insight are anticipated in a Sargent, but so spirited a seizure of vitality cannot escape some element of surprise. A second portrait by the same hand was hung in a smaller room among a notable group by Thomas Eakins, F. P. Vinton, William M. Chase, John Lambert, Charles Hopkinson, Frank W. Benson,

Julian Story and Janet Wheeler. A work, again, that took attention by storm was Jean Boldini's full length of Mrs. Harry S. Lehr. Here was spirit, too, but of a different order. The figure seemed to have come to a sudden halt and pivoted about to full face, circling the silken train of an evening gown about the feet, her left hand swung aside from the hip and the right clasping suspended the accessory pet dog in whose face alone was the movement reflected. This was all worked with an irrepressibly clever stroke, a brush that was fluent well nigh to the point of being slippery, a technique almost unapproachable in dexterity if not irreproachable in tact. Yet here, as before, the neighbouring canvases profited rather than lost in the challenge. Cecilia Beaux's *Portrait of a Child*, in the unassuming dignity and quiet freshness of youth, and Thomas Eakins's downright insistence on fact in his portrait of Dr. William Smith Forbes, took, each the field in its own fashion.

In another gallery Irving P. Wiles's portrait of his wife and daughter, which was reproduced in these columns some months ago, was hung to advantage. It is a pity that this cannot be said in the same degree of the canvas to which the Temple Gold Medal was awarded, the *Portrait of Madame Fisher*, by Eugene Paul Ullman. This was too dark in key, holding to the formula of a concentrated area of light, to show well in the sidewise illumination, and refused to respond fitly to the well-meant offices of the camera. Many exhibitors of course were inelig-



HARE AND HOUNDS

H. M. WALCOTT

Salmagundi Club Exhibition



TWO VAUDEVILLE STARS
MARY SMITH PRIZE

BY ALICE
MUMFORD

ible for the Temple award. But this canvas brought a fresh and welcome note to the display; and that Mr. Ullman has a novel invention was plain in the success with which he handled in the *Portrait of Mrs. Ullman* the hiding of the face by the forward bending of the head.

The remarkable advance in illustration was well represented in a gallery devoted to works, charming interpretations of child life for the most part, by Jessie Willcox Smith, Anita Leroy, Maxfield Parrish, Elizabeth Shippen Green and Charlotte Harding.

The sculpture, bulking one-eighth of the total entries, was more than proportionately interesting. Among the five bronzes cast for addition to the Academy's permanent collection, there was a long deferred timeliness in the first made from Houdon's bust of John Paul Jones, acquired long ago by the Academy. Another addition was Alexander Stirling Calder's *Man Cub*. Charles Grafly's work in-

cluded his *Memorial to Leverett Bradley*. Anna V. Hyatt's small studies of animals related themselves somewhat to such work as Solon Borglum's, which was represented by his familiar *Tamed*. From Los Angeles came several interesting relief portraits by a young sculptor, Frank F. Stone. Louise Eyre showed some charming small bits of genre and a bust portrait. Mary Laessle's *Girl with a Hoop* had a grace of composition that caught the eye across the rotunda at first glance.

THE SALMAGUNDI CLUB EXHIBITION

THE yearly exhibition of the work of members of the Salmagundi Club, hung in the attractive galleries of the club house in New York, has a charm of informality. It is several degrees nearer the studio than the usual show. Each artist member may send his one painting; one only, and in this he is limited to one yard of space, outside measurement. Within such limitations there are no rejections. There is no jury to be drawn and quartered. The work may be as bad as the sender chooses. In other words, not to put it so much too baldly, there are no superimposed preconceptions, no general sieve through which the whole is run. Every man stands on his own feet, is almost, one might say, his own shoemaker.

When it comes to the matter of prizes, the machinery is still democratic. The offer of prizes, of course, must everywhere lie on the laps of the gods. In the first place some one has to think of it. Not unnaturally several people have thought of it in this club. Mr. Samuel T. Shaw offers to buy an oil painting each year, excepting portraits, at three hundred dollars. Mr. George Inness, Jr., gives three prizes of one hundred dollars each to the "best three pictures in the exhibition." Mr. William T. Evans gives a prize of one hundred dollars for the best figure subject. Mr. Joseph S. Isidor gives a memorial prize of one hundred dollars for the best portrait, including miniatures. The largest prize is that subscribed by the lay members: five hundred dollars for purchase for the club of "the best picture in the exhibition."

But the democratic quality lies in the awarding of these prizes, which is done by ballot, all the artist and lay members present at the stag opening voting. One exception in this is to be noted in the Meave Thomson Isidor Memorial Prize, which is awarded by the vote of the artist members only. None of the prizes, excepting Mr. Shaw's, is awarded more than twice to the same artist and

Salmagundi Club Exhibition

never twice in succession. With such usual restrictions on eligibility, there are seven prizes aggregating \$1,300 to be distributed by vote of the competitors and their associates. Any one desiring to view the display is welcomed, but the interest has decidedly a professional rather than a public flavour.

The lay membership prize this year went to George Glenn Newell for his canvas *At Break of Day*, reproduced herewith. The painting suffers considerably in reduction to black and white in the well-rendered quality of the "liquescent and nebulous lustre" of early daylight, permeating the morning mists. The Shaw Purchase Prize fell to Paul King's *Hauling in the Anchor Line*, which was also awarded the First Inness prize. The viewpoint, from the boat in the shallow water off shore, showing the thrust of the vigorous hindquarters of the mounted horses as they drag at the line through the surf, and the bustle and expectancy on the beach beyond, gives the composition novelty. The second Inness prize was awarded to Leonard Ochtman for a delightful and characteristic painting *In May*. Paul Cornoyer's *Winter, Cos Cob* took the third Inness. The portrait prize was won by George M. Reeves with a head of Mr. Myles Collier. The Evans prize for the best figure subject was voted to the *Schumann* of Warren B. Davis, an interesting study of a young woman seated in a dimly-lighted interior listening to music. Though the paint-

ing of the face could be slightly improved, this picture is most pleasant in its successful suggestion of reverie. In sculpture, J. Scott Hartley has a capital portrait bust of David Warfield.

THOMAS MORAN, whose painting entitled *Rainbow Falls, Yosemite Valley* we reproduce elsewhere in this issue in colours, is about to return to the West for further study of the beauties of natural scenery there. His work in the Yosemite and the Canyon of the Colorado has already given him a distinct place in American art, one so well established in general acquaintance that it may surprise some of our readers to learn that he is making ready to begin, as it were, anew at the source of his earlier characteristic achievements. The two large paintings entitled *Grand Canyon*



SCHUMANN
WM. T. EVANS PRIZE

BY WARREN
B. DAVIS



Copyright, 1906, George Glenn Newell
 AT BREAK OF DAY
 LAY MEMBERSHIP PRIZE

BY GEORGE GLENN
 NEWELL



Copyright, 1906, by S. T. Shaw
 HAULING IN THE ANCHOR LINE
 SHAW PURCHASE AND FIRST INNESS PRIZES

From Mr. Samuel T. Shaw's Collection
 BY PAUL KING

Current Art Events



Courtesy M. Knoedler & Co.
LADY CAROLINE PRICE

BY JOHN JONES—AFTER REYNOLDS

of the *Yellowstone* and *Chasm of the Colorado* are familiar to all visitors to the National Capitol at Washington, where they were hung after being bought by Congress. Since 1873, when these were painted, Mr. Moran has given us a large number of canvases. The results of his projected trip will be awaited with interest.

CURRENT ART EVENTS

THE attention of our readers is invited to the current International Studio Prize Competition, the subject of which will be a design for a gas heater. The prize offered is \$25.00; the designs receiving First Prize to become the property of the publishers. Our method of heating unwarmed city rooms by burning the illuminating gas in a specially contrived stove is not

above criticism in point of comfort, though for certain conditions no better means have yet been devised, and the method is probably no more unpleasant than were the charcoal burners of our ancestors. In point of decorative quality, however, there seems to be a blight on stoves in general; and gas heaters especially seem fated to be an abomination to the eye. For the purposes of this competition, the designer will keep in mind, first, that the heater is to be of moderate capacity, suitable for an average sized room; second, that the plans should be adapted to practical limits in cost, etc., making its manufacture a reasonable undertaking; third, that gas, supplied by detachable tubing, will be the fuel used; fourth, that plans are to specify exactly the nature of the material, showing where sheet, cast or wrought

metal is required and general construction. Drawings signed with an assumed name, and accompanied by sealed envelope inscribed with assumed name and containing real name and address, will be received at the New York office until April 25 inclusive. The award will be announced in the June issue.

THE twenty-first annual exhibition of the Architectural League showed an interesting progress in official and civic building, a comparative lack of energy in the pursuit of the allied crafts and a steady development in the scope of mural decoration. One of a series of cartoons for the Iowa State Capitol was shown by Kenyon Cox, a massive composition called *Agriculture*. For the same building, Mr. E. H. Blashfield was represented by a photograph of his *Prairie Schooner* design. Mr.

Current Art Events

Blashfield had also a large study for his decoration of the Church of the Saviour, Philadelphia, in which he has made a partial use of relief. Mr. La Farge was represented by studies for his work in the Minnesota State Capitol, which we have previously described, and by the *Codman Madonna*. Albert Herter had on view a cleverly painted ceiling for the National Park Bank Building. Annals of the navy were drawn upon by R. T. Willis for decorations of the Second Naval Battalion Armoury in Brooklyn. Mr. Deming's moose frieze, reproduced in our November number, was seen to advantage. C. Y. Turner sent colour studies and photographs of his Erie Canal decorations for the DeWitt Clinton High School and of his Baltimore work. Hugo Ballin was awarded the President's Prize for the best study for a mural painting. In the medal competition for designs for a small Newfoundland chapel the Gold Medal was awarded to George A. Licht and the Silver Medal to Colister Morton Craig. In competition for the Henry O. Avery prize in sculpture for designs for a wall drinking fountain, the prize was awarded to Antonin C. Skodik. Important ex-

hibits in sculpture were the photographs of Daniel Chester French's groups for the New York Custom House, and Karl Bitter's model for a monument to General von Steuben. In architecture proper special interest attached to plans and elevations by Carrère and Hastings of the office building for the House of Representatives in Washington, Grosvenor Atterbury's "Phipp's" Tenement Houses, McKim, Mead & White's Tiffany Building and Gorham Building on Fifth Avenue, Cass Gilbert's design for the Wisconsin and Minnesota State Capitols, Warren and Wetmore Reed and Stem's improvements for the Grand Central Station.

WE REPRODUCE one of the excellent series of mezzotints published by M. Knoedler and Company, New York. The plate is by John Jones, the engraver, who practised in London in stipple as well as mezzotint in the latter part of the eighteenth century. This engraving is a copy of the portrait of Lady Caroline Price, by Sir Joshua Reynolds. As we go to press an unusually fine collection of etchings by Whistler has been put on view at the



A VIEW ON THE STOUR

BY CONSTABLE



MRS. FITZHERBERT

BY ROMNEY



MRS. BALDWIN
IN SMYRNIOTE COSTUME

BY SIR JOSHUA
REYNOLDS

Knoedler galleries. This was preceded by an interesting exhibition of the recent work of the American Society of Miniature Painters.

MUSEUM NOTES

THE four paintings reproduced herewith—a replica of Sir Joshua's *Portrait of Mrs. Baldwin* in Smyrniote costume, Romney's *Mrs. Fitzherbert*, a portrait by Gainsborough, supposed to be that of the painter himself, and a version of Constable's *View on the Stour*—have been given as a memorial by the children of the late W. T. Blodgett to the Metropolitan Museum, and constitute an important contribution in the work of the early English school.

ANNOUNCEMENT is made of the revised terms of Mr. George A. Hearn's generous gift. Mr. Hearn has previously given twenty-four paintings. Twenty-seven are now added, the collection to be kept together for twenty-five years. Afterward it may be distributed in groups according to the schools represented. Twenty-five thousand dollars is given to replace any painting adjudged unauthentic by the museum's experts, or to be added to the previous endowment of \$100,000 for the purchase of paintings by living American artists.



BLODGETT
GIFT

PORTRAIT BY
GAINSBOROUGH

American Ceramics



LOSANTI WARE

LOUISE M'LAUGHLIN, CINCINNATI

A MERICAN CERAMICS—A BRIEF REVIEW OF PROGRESS BY CLARA RUGE

POTTERY developed before any other art industry in America. The beginnings were undoubtedly stimulated by the work of the Indians, who produced and still produce beautiful potteries. The Indians showed that the American clays could be used with advantage.

Cincinnati, whose clays are especially adapted to artistic productions, may be called the birth-place of modern American potteries. The first definite artistic results were obtained by Louise McLaughlin in her "Losantiware." Surface painting—mostly a dilettante play on French porcelain—had been done before. She was the first one who did underglaze painting in this country. She produced her own porcelain, moulded it herself, painted and fired it. She even made her own colours. Now, in advanced years, she is still busy and her ware has maintained its position. The decorations are worked out in relief in original designs of conventional plants.

Another pioneer in this industry was Maria Longworth-Storer, who founded the Rookwood Pottery, named after her childhood home. It was a happy coincidence that Mrs. Storer combined enthusiasm for art, talent and wealth. Thus she was able to create a movement which has grown to large dimensions, though she herself has now retired from it.

The Rookwood potteries were started in 1880. Ten years later the new enterprise was already self-supporting and at the Paris Exhibition of 1889 a gold medal was won.

The beautiful deep reddish brown potteries with glossy surface decorated with flowers or heads of Indians first created the fame of the Rookwood ware. Later came ware with figures in relief in the Indian manner. At the Columbian Exposition in Chicago the Sea-Green type was added and beautiful samples of Tiger-eyes and Goldstone ware were shown. These effects mostly depended on the firing. The crystalline glazes observable in Goldstone have been developed in other forms by great European factories, but the Rookwood potteries are the originators.

The Irisware is the result of experiments to obtain beauty in light tints, equal to those already produced in dark browns, and reds. Irisware is made in light blues, grays and pinks. These and the first matglaze potteries



VELLUM
WARE

ROOKWOOD

American Ceramics

were features at Paris in 1900. At the Pan-American Exhibition, and the Art-Industrial Exhibition in Turin of the following year, a great variety of beautiful matglaze was shown.

The latest Rookwood invention, shown at the St. Louis Exhibition, is the "Vellum" ware. These potteries stand between high-glaze and matglaze. They retain the charm of the Biscuit condition (first firing). The name "Vellum" conveys the refinement of the texture and colour

which is characteristic of this ware. Devoid of lustre, though without dryness, it presents both to the touch and to the eye the qualities of old parchment. The earlier matglazes, by reason of their heaviness, permit only slight decoration, except modelling or very flat and broad painting. The Vellum retains all those qualities shown hitherto only by the Rookwood high glaze. Not in the heavy and strong effects of matglaze, but in the subtle and delicate qualities, lies the beauty of Vellum. Elaborate decorative painting, approaching that of the Irisware, is possible. But the charm of the decoration under the fine texture of the new glaze surpasses that of the older high glaze. The decora-

tions are often modelled and painted on the same piece.

The Architectural Faience is also one of the latest Rookwood achievements. It is executed in matglazes and the colours are very brilliant. Reds, yellows, blues, greens and grays are obtained. Decorative modelling is employed a great deal. Mantels, fountains for hotels, the tablets for the stations of the New York underground railroad are done in this faience. The modern feeling begins to prevail in Rookwood

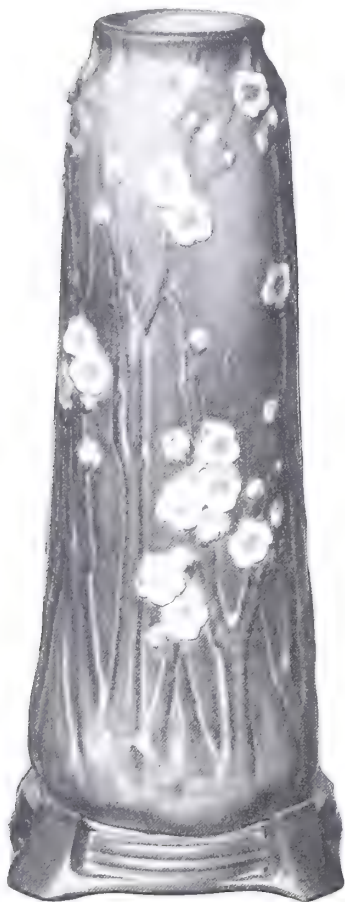


GRUEBY POTTERIES

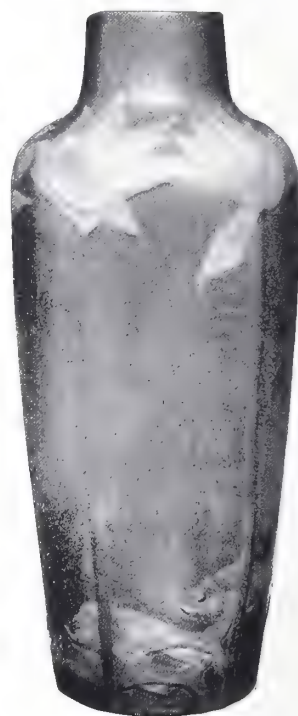
ware, especially in the faience. But the French "Art Nouveau" and other European influences are never found in direct imitation. All the decorations are well-adapted to the material and the forms. Originality dominates.

Among the best designers for these potteries are Carl Schmidt, Ed. Diers, E. T. Hurley, Hattie E. Willcox, Sallie Toohey, W. P. MacDonald, J. D. Wareham, Lenore Asbury, F. Rothenbusch, K. Shiryamadani, Sara Sax.

For many years Rookwood Potteries occupied the field nearly alone, but within five years several potteries, which produce work of great excellence, have come into prominence. It was at the Pan-American Exhibition that the larger public became first acquainted with



VELLUM WARE ROOKWOOD



MATGLAZE ROOKWOOD

American Ceramics



GRUEBY POTTERIES

BOSTON, MASS.

the very artistic productions of the Grueby ceramic in Boston.

The forms are of a high, classic beauty; the colours show subtle, light harmonies. Ivory, old

but the forms show slender plant designs. The texture has a rough appearance, but on touching it one finds that it is entirely smooth. There is certain similarity in this ware to old Korean vases.

The Grueby works have also taken up the production of faïences. In the beginning they tried to imitate the colours of the Della Robbias and copies after their works were the main object. Lately the faïence production has been much



IVORY FAIRILE POTTERY

TIFFANY FURNACES

green, reddish gray, a light greenish blue, are the most preferred tints. The vases are all of one colour only. No decorative painting is applied,



GREEN FAIRILE POTTERY

TIFFANY FURNACES

American Ceramics



LENOX
PORCELAIN

"LENOX INCORPORATED"
ALBERT A. SOUTHWICK

enlarged and we find many original motifs, though they always lean toward classical or Oriental decorations. A very quiet tone is characteristic of all Grueby ware.

Very often the Gruebys have successfully used their vases as lampstands and have combined them with Tiffany's favrile glass with beautiful effect. But probably Tiffany will in future produce the lamps altogether, because we must welcome as the newest of American potteries the Favrile potteries, executed under the supervision of Louis C. Tiffany in the Tiffany furnaces at Corona, Long Island. The great facilities of the Tiffany furnaces made it possible to conduct experiments on such a large scale that excellent results could be obtained very promptly. The body used is in porcelain, but for the plastic decorations other clays are employed. The slender forms chosen often approach those of the favrile glassware. But while the glass shows plant motifs in the forms of objects themselves, in the Tiffany ceramics plastic decorations are used.

Water plants, especially the lotos and the poppy, are employed with great taste, and various kinds of creepers, cereals and the fuchsia.

Antique decorations are chosen occasionally, especially for round pieces. The colour was at first almost exclusively a deep ivory, sometimes shading into brownish effects. Of late greenish tints have been effectively employed. The large vases are made in beautiful greenish tints, without decorations, but sometimes with a peculiar rough surface, to give certain effects of light and shade. The latest productions, however, have an entirely soft surface. To the matglaze, crystalline effects are added, and the colouring varies from light into deep green. The vases are of exquisite beauty. The colour effects of the Tiffany Favrile Pottery is produced—as in the case of the glass—not through painting on the surface, but by chemical mixtures added to the glaze.

The Lenox China, made by "Lenox Incorporated," of Trenton, N. J., partly for Tiffany, is of American porcelain. Chemically the Lenox body resembles the best English porcelain in that it contains a considerable percentage of phosphate



LENOX
PORCELAIN

"LENOX INCORPORATED"
FRANK G. HOLMES

American Ceramics



PORCELAIN—CRYSTALLINE GLAZES

MRS. ALSOP ROBINEAU

of lime, which aside from the practical advantage of reducing the liability to fracture gives a certain mellow quality that is characteristic. Mr. Albert Southwick, of Tiffany's, and Mr. Frank G. Holmes, of the "Lenox Incorporated," have vied with one another in producing the most original designs in Lenox ware.

Recently Mrs. Alsop Robineau, of Syracuse, N. Y., has produced porcelain of delicate and original beauty of colour by kerosene firing. The glazing is in mat, half mat or crystalline. No decorative painting is attempted but a wonderful

scale of colouring has been achieved by this process which depends upon the firing of metal mixtures in the glazes. The Robineaus have found it best to confine their work

entirely to productions they can personally execute. Mrs. Robineau does the clay work, Mr. Robineau the firing. The handling of flowing col-



ROBINEAU VASE



TILE

MORAVIAN POTTERY

American Ceramics



TILE

MORAVIAN POTTERY

oured glazes requires enormous care. The touch and personal labour of the artist are necessary in all phases of the work, from the mixing of clays and glazes to the end. The Robineaus have discarded the casting process entirely. Every piece is now made on the wheel by Mrs. Robineau.

While no surface painting is used modelled decorations have lately been successfully employed. The shades of the colouring include brown, reddish orange, yellow, ivory, greens and blues of rare beauty. This charming American porcelain ware

seems destined to bring American porcelain a world's renown. At present the rarity of the pieces makes them less widely appreciated than their artistic value warrants.

The Volkmar Potteries also attract collectors on account of their beauty in colour. Deep broken tints are predominant. Charles Volkmar attains his results by putting one underglaze painting over another and by firing the pieces again and again after each painting. Only one unmixed colour is used each time and a beautiful, nay, at times really atmospheric, effect is acquired in this manner. Very few decorations are used either in designs or in modelling. Lately paint underglaze decorative designs have been done on some vases, producing subtle, mystic effects. Mr. Volkmar has nearly abandoned high glazing for matglaze. His studios are in Metuchen, New Jersey. William Macbeth exhibits his potteries.

The potteries of D. C. Robertson, in Dedham, Mass., also excel in beautiful colours.

In New York Marshal Fry is one of the most successful individual potters. Formerly he made use of flower decorations, marked by artistic feeling and skill. Of late he has developed a preference for Japanese motifs and colouring. Simple landscapes in this style furnish very unusual and pleasing decorations for his potteries, which are also technically of very high quality.

Miss M. Mason is one of the foremost overglaze workers doing genuine art work. Her very original designs show exquisite taste in using land-



TECO WARE

GATES POTTERIES, CHICAGO

American Ceramics



VAN BRIGGLE POTTERIES

COLORADO

scape motifs in a flat, broad style and plant motifs in decorative lines. Her colour sense is very refined. She knows well how to harmonise form, decoration and colour in one artistic entity.

Mrs. I. M. Hibler's potteries show a fine use of Oriental motifs. Very original designs are displayed by Anna B. Leonard, the president of the Ceramic Society in New York, and M. M. Meinke, Emily Peacock, Catherine Sinclair and several other members of that society have shown at the exhibition last spring, reviewed at the time in these columns, that we may count upon genuine artistic work from this quarter.

Beautiful brown ware is produced by the Brush Guild (Mrs. and Miss Perkins), and Mrs. Doremus, in Bridgeport, excels in porcelain of translucent shades, which blend into different colours.

An interesting new establishment in the East is the Moravian Pottery and Tile Works in Doylestown, Pa. After designs from C. Mercer, ware of artistic quality is produced by adapting Moorish ideas to modern purposes.

In the West many new potteries and individual

potters have made their mark in recent years, and this is not to be wondered at because that region contains rich deposits of clays adaptable to ceramic work.

The green Teco ware produced at the Gates potteries of Chicago is comparatively new. The name "Teco" is derived from "Te" in Terra and "Co" in Cotta. The originator, William D. Gates, desired to produce an art ware that would harmonise shape with decoration. Teco ware is marked by chasteness of design, a velvety, glossy finish and uniform moss-green colour. The Gates potteries are located in a picturesque valley beside a little lake. Aquatic plants are cultivated there and furnish the motifs to the designers. Besides William D. Gates, T. Albert, W. I. Dodd, Blanche Ostertag, Mundie and Dunning are designers for Teco.

In Colorado we find the Van Briggles. Artus Van Briggles, the originator, died last summer. Mrs. Van Briggles is carrying on the work. Beginning in the employ of the Rookwood potteries, Mr. Van Briggles went to Paris and transferred his

American Ceramics



S. A. WELLER

ZANESVILLE, OHIO

interests to painting. Before long he returned to his first enthusiasm. Removing to Colorado, he found the native red clays an interesting basis of experiment. He made use of metallic vapours, generally those of copper. Not only the technical quality of his potteries, but the forms of them perhaps more than anything else, proclaim Van Briggles a real artist. The human figure, animals, above all the abundance of wild flowers in Colorado, gave him motifs, which he used in a unique way. They were his subjects, not for brush work, but for modelling. His vases are all of one colour only and no decorative plastic work is visible; the form of the vase itself is a triumph of the sculptor's art.

His studies in France also led him to introduce a novelty to America—the combination of pottery

and metal work. Whenever he felt that a touch of jewellery would add to the beauty of his creation, he adorned his potteries with the precious and semi-precious stones of Colorado.

A centre for pottery is Zanesville, Ohio. While most of the companies follow purely commercial lines, some of them, like the Weller pottery, in their dark blue Sicardoware with metallic surfaces, turn out artistic products of great beauty.



S. A. WELLER

ZANESVILLE, OHIO



VAN BRIGGLE

Nature's Aid to Design

NATURE'S AID TO DESIGN
BY ESTHER S. D. OWEN AND
LOUISE W. BUNCE

GROUP 3.—In the following pages the

designer will find material for more delicate work than has been shown in the preceding numbers of this series of photographs, material suggestive of lace, light fabrics, draperies and jewellery.



NO. 18. LILY OF THE VALLEY

Nature's Aid to Design



NO. 19. SAXIFRAGE



NO. 20. EARLY VIOLET

Nature's Aid to Design



NO. 21. MARGUERITE



NO. 22. REDATE VIOLET



NO. 23. WILD IRIS



NO. 24. UNITS OF WILD IRIS

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All the details as to size, shape, kinds of metal employed, etc., are left entirely to the discretion of the competitors; but special regard will be paid to designs which show originality of treatment and form, and consideration of material. Drawings may be in black-and-white or colour at the option of the competitor, but must not exceed in size 24 inches by 18 inches.

FIRST PRIZE: *Three Guineas*; SECOND PRIZE: *Two Guineas*.

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June 1

A XXIX. DESIGNS FOR A CLOCK CASE.

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April 1 B XIX. COMPETITION FOR TWO SCHOLARSHIPS AT THE BUSHEY SCHOOL OF PAINTING.

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The drawing required is to symbolise the Arts and Crafts, and the subject should be broadly and decoratively treated. It is left to the discretion of competitors to introduce human or other figures. The size of the drawing to be 6 inches square inclusive of border, which is optional.

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CLASS C. PHOTOGRAPHS FROM NATURE

April 1 C XIX. PHOTOGRAPH OF A DOG OR DOGS.

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AD. XXVIII

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